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KARL MERZ'

PIANO METHOD.

A COMPLETE COURSE OF INSTRUCTION

FOR THE

BY

DR. KARL MERZ.

The S. Brainard's Sons Co

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THIS VOLUME

IS DEDICATED TO MY BROTHER

HENRY,

WHO HAS ALWAYS TAKEN A LIVELY INTEREST IN MY PROFESSIONAL LABORS.

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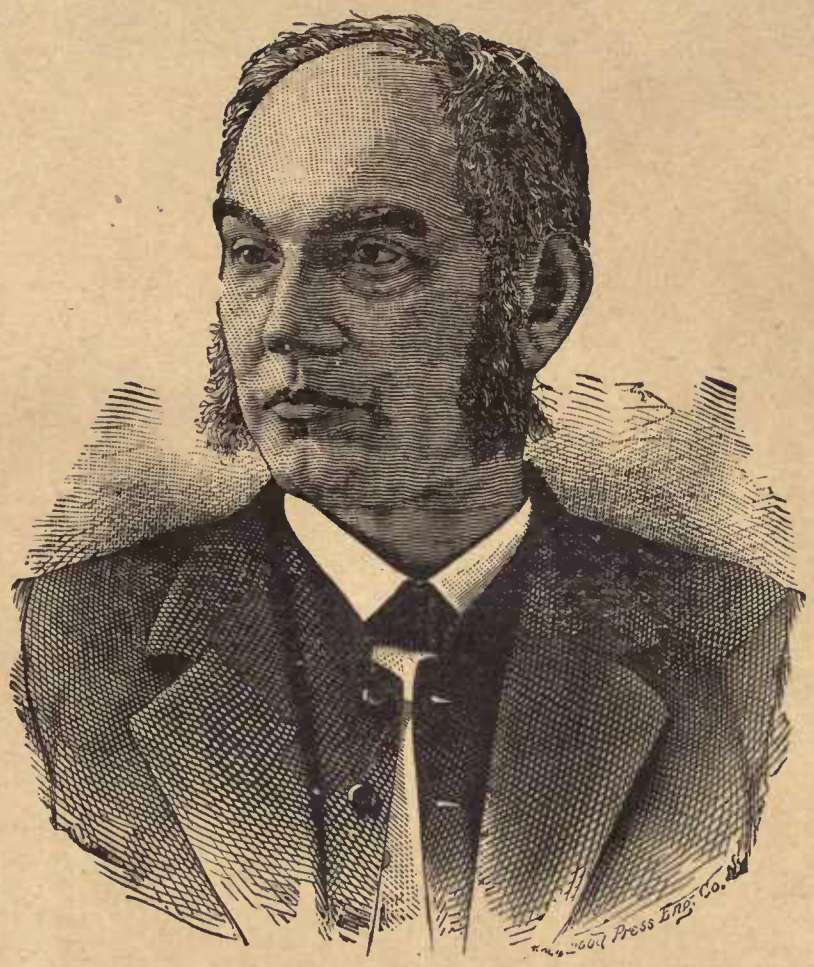
PREFACE.

The very favorable reception extended to our instruction book for the "Parlor Organ," "The Musical Hints" and "The Elements of Harmony," has induced our publishers to request us to prepare for them also an Instruction book for the Piano. Similar requests having reached us from teachers located in different parts of the country, we felt that such a book was desired, and encouraged thereby, we have prepared this volume, which is hereby offered to the public. We have tried to make the duties of teachers and pupils pleasant as well as profitable, and hope we may have succeeded in our efforts in that direction.

Karl Merz.



Karl Merz.

KARL MERZ' PIANO METHOD.

TO PARENTS.

It is important that the first lessons of a pupil should be directed by a skillful, masterly teacher. Select, therefore, the best, for it is the cheapest in the end. Place the child in his care and trust in his ability and fidelity, for a conscientious teacher takes as much interest and pride in your child's progress, as you. Avoid the error into which so many parents fall, namely, that of hastening the teacher. It is safest to go slowly in the work of musical education.

Not every instruction book is fit for your child's use; do not object then to the expense of providing the necessary means for instruction. Neither dictate as to what music a child is to use, nor be impatient for it to take its first piece. The first lessons are designed to lay a good foundation for technic, after this is accomplished come also the pleasures to be derived from a musical education.

Bear in mind that not all pupils are alike gifted, nor are all equally diligent. If, therefore, your child's progress is slower than that of your neighbor, attach no blame to the teacher, without carefully examining into the case. The most faithful teacher at times gains the ill will of lazy and disobedient children. Parents can readily rectify the difficulty if they will but support the teacher in the discharge of his duties; also in their short-sightedness they often side with their children, yes, they themselves often indulge in unjust criticism, thereby making the teacher's success simply impossible. If your child cannot get along with the teacher, if he does not reach your ideal of a teacher, discharge him quietly, without injuring his reputation, for in most cases of this kind the pupil is to blame and not the teacher. See to it that your child is obedient, respectful and diligent, for without this the teacher must fail.

Parents, more especially mothers, ought to consult with teachers of music as regards their children's progress and conduct. They should endeavor as much as possible to understand the daily lesson so as to be able to watch with some degree of intelligence over their practicing. This will be an aid both to teacher and pupil. It is better to practice one hour carefully, applying the teacher's instructions, than to play a half day listlessly. Consult with the teacher, not only as to the length of time a pupil should practice, but also to its proper division. Both teacher and parent should frequently explain to pupils the necessity of careful practice, and both should combine to make it as profitable and pleasant as possible.

Remember that not only should a child's fingers and hands develope, but also its mind. If a pupil's mental growth is slow, parents should be patient, they should not find fault with the teacher. The teacher can no more hasten mental developement, than he can hasten the growth of a plant. He may use every efficient means conducive to mental growth, but here his task ends.

Music, if properly used, exercises a beneficial influence upon the human mind and heart. It is a means of education and culture, and as such it is deserving of our esteem and most diligent cultivation. It is to your credit that you give your child an opportunity to study it. Remember, however, that the highest possible benefits are only derived by those who study music as an art. See to it then, that your children derive all those benefits from their musical studies which art-culture provides. He who teaches the art of music, follows a high calling, for he helps along the great work of making this world better and more beautiful. For this he should be honored. To become a good teacher of music requires years of study and practice. Aside from this it is an arduous and sometimes very difficult task to impart musical instruction. For these reasons you should not only pay your teacher well, but also cheerfully.

Finally, keep your instrument in order and see to it that the child is ready for the lesson at the proper time

TO PUPILS.

When starting out as a piano-student, do not expect merely pleasure and entertainment, but rather be prepared for much hard work. Look not at the end of the road you are to travel, but rather to the single step you are taking. Do your daily work well, do honest work from lesson to lesson, and you will succeed. Read good musical books, a list of which you will find in the "Musical Hints to the Million." Use every means at your disposal to obtain a correct appreciation of the art you are studying. This will be a means of inspiration, a power that keeps alive within you a love for work and a desire for knowledge.

Do not expect to become a perfect pianist in one year. If it requires years of application to master a trade, how much longer time is necessary to perfect yourself in an art?

Pay the strictest attention to your teacher's instructions, and faithfully apply them when practicing. If you cannot remember all that has been told you, take notes. If you find anything in the lesson that is not plain to you, write it down and ask the teacher for the desired information. Every intelligent teacher likes to have his pupils ask questions, for this is a sure indication of an active mind. Be not afraid to ask questions, for the lesson hour is your own. When asking questions, however, be careful that you wander not from the lesson in hand, for this would be a waste of time. Never say you understand a topic, when you do not; ask for a repetition of the explanation, for the teacher would rather repeat it ten times to-day, than to be forced to return to it at a later time. Be sure your teacher will discover all your deficiencies, and your progress is sure to be interrupted by passing over a lesson without fully comprehending it.

Make it a cardinal principle to practice slowly and intelligently. Never hasten, never be careless. Take nothing for granted, but read every sign and note carefully, before you play. In short watch and consider everything in connection with your lesson. Put your whole mind to your work, for that alone deserves to be called *practice*. The mere playing over of pieces and exercises is not practice. Pay special attention to the difficult places, both in exercises and pieces, and play them alone, until you have mastered them, then play the whole smoothly from beginning to end.

Set aside regular hours for practice and let nothing interfere with them. Young persons that attend school ought to practice from one to two hours daily according to their state of health. Amateurs, not attending school should spend not less than from two to three hours in daily practice, while those who aspire for artistic perfection should devote at least five to six hours to the daily study of their lesson. As a rule one fourth of this time should be devoted to technical studies, one fourth to reviewing, and one half to the study of the new lesson. Other divisions of time may be more profitable to individual pupils, and if so, the teacher no doubt will make the needed suggestions. It is not necessary that the fourth part of the time to be devoted to the study of exercises, should be used continuously or uninterruptedly. Pupils when devoting say a half hour to technical studies may divide it into two portions of fifteen minutes each. But in no case should the time to be given to each branch of the lesson be reduced.

Every person loses through the day many minutes which are spent in idle waiting. These, says a celebrated teacher, a diligent pupil may utilize on the piano, thereby gaining daily an extra quarter or half hour of practice.

Never practice when weary in body or mind. No good is to be derived from it; to the contrary it is almost sure to prove detrimental to the pupil's health.

Do not clandestinely play pieces. 'Tis a dishonest practice that is sure to injure you. This nibbling, so to speak, on many things, or this ambitious playing of pieces that are too difficult for the pupil, is sure to be productive of evil results.

We cannot enjoin enough upon pupils the necessity of reviewing; the benefits to be derived therefrom are really great. Many pupils never have more than one piece they can play, simply because they lay the old ones aside, as soon as a new one has been learned. A piece once mastered is of value, like so much property gained. It has cost so much time and labor, and for this reason, if for none other, it ought to be reviewed. Most pupils are satisfied with having learned to play the notes of a piece correctly, and indulgent teachers but too often allow them to stop there. After a pupil has learned to play the notes of a piece correctly, then begins the real study, that of playing it with expression. By constant reviewing the pupil gains more and more the mastery over all technical difficulties and thus he is enabled also to play with more freedom and expression.

Finally we would sum up our advice to pupils by enjoining them to be faithful, diligent, punctual, polite and cheerful to their teachers. After doing all this they can afford to let the results take care of themselves.

TO THE TEACHER.

The instruction book is simply to be your aid and guide, you yourself must be the soul that breathes life into it. As a poor mechanic fails to do good work though he have at his command the best tools, while a skilled artisan succeeds even with poor tools, so the inferior teacher fails with the best book, while a good instructor manages to get along, if necessary, with a poor one. No instruction book can be written that shall exactly suit all pupils, for the simple reason that they are not alike gifted, nor alike diligent. A good instruction book, however, contains sufficient material to satisfy the wants of all, even the slowest. The intelligent teacher will readily see what he needs and what his more gifted pupils may leave unused.

From the very first lesson train your pupils to think, and discourage all mere mechanical routine work. Study the operation of your pupil's mind, and use every possible means to awaken thought. This you may largely do by asking questions, and by inducing your pupils to do the same. It is better that the student arrive at a truth through a course of judicious questioning, than to simply state it for his benefit. Mere telling is not teaching. To cause a pupil to understand a truth, to remember it and to practically apply it, is teaching. Show the lesson in hand from all possible sides, and before proceeding to another, convince yourself that it is thoroughly understood. Only that which a pupil can say or write down in his own language, he understands and knows.

In order to develop thought, great patience on your part is necessary. Impatience by word or action confuses and intimidates. In order to think clearly, quietness of mind is absolutely necessary. Be therefore patient in waiting for an answer, patient even when the pupil commits errors. Hastening and driving accomplishes no good. If aid is needed, let if be bestowed in the shape of well directed questions.

Establish friendly relations between yourself and your pupils, for thereby you make your lessons pleasant and more profitable. Which pupil learns most, he who is eager for his lesson, or he who tries to escape from it? he who loves his teacher, or he who does not care for him? We have known not a few pupils that have taken a dislike to music because their first teachers were not what they ought to have been. Strive to be a friend to your pupil, never become a mere taskmaster; neither command nor demand, rather lead than drive. Many teachers have lost pupils, because they were not capable of entering into the spirit of children, because they were neither cheerful nor forbearing toward those whom they instructed.

Use plain language in your lessons! Do not theorize, but make your explanations brief and concise. Avoid conversing on subjects which are not connected with music. There are teachers who dislike to teach the rudiments of their art. Some deem themselves above it, others dislike the work and denounce it as too dry and uninteresting. This is all wrong. The first lessons should be given by the best teachers, and there is none so learned that he is above teaching the rudiments of an art like music. The teacher may not be capable of giving such instructions, or he may be too lazy to do so, but he is by no means above it. The teaching of beginners can and ought to be made interesting, but in order to make it so, the teacher himself must be interested. It is at any time interesting to teach children, to study their disposition, to watch the operations of their minds, to observe how their mind and character develop, to see the result of your labors, etc. This is the most interesting work any man can be engaged in. He who is not interested in it lacks the very first qualifications of a teacher.

Music teachers no doubt have observed that young pupils become weary with lengthy music lessons. It is better at first to give daily lessons, and to make them shorter, than to give two lessons a week each three quarters of an hour long. If this cannot be done, we would advise you to enliven your lessons by telling the children some musical stories. Much of that kind of information may be made profitable as well as interesting. After such diversions return to your lessons and you will find that your child's mind is refreshed. The rudiments themselves, though apparently dry and uninteresting may be made entertaining, if the teacher has the necessary ability. An inventive and original turn of mind enables the teacher who loves his work to infuse life into any subject he may take in hand. In fact the genuine teacher will never be at a loss for want of interesting illustrations and effective explanations.

The first lessons are of most importance, the first teacher lays the foundation for all future musical education. You can therefore not be too careful and too conscientious. No matter how carefully the teacher may, however, have been, in many cases he finds that his pupils have not only failed to remember his instructions, but have actually acquired bad habits during practice hours. Thus the teacher is not only compelled often to go over the same lesson, but also to counteract bad habits that have been acquired. Much time is thus wasted, and it were better if young pupils, at least in the first quarter could have some one with them while they practice. Such assistance ought of course to be present in the lesson so as to hear all instructions given. This would save much time and prevent many annoyances both to the pupils as well as to teachers.

Aim at a good technic. A pupil with but little sentiment but posessed of a good technic may play some things well; he, however, who has no technic, no matter how poetic and appreciative he may be, will never accomplish much as a player. By the side of a good technic do all you can to develop correct sentiment. Whatever you do, do well. It is better that your pupil play one piece perfect, than that he have a dozen each one of which is marred by imperfection. Perfection inspires, it makes pupils ambitious and gives them self-confidence. Have a definite course in view with each pupil, do not hasten, review constantly, see to it that your pupils play something by heart. Explain everything in connection with the piece your pupil is studying, but at the same time allow the pupil's individuality to develop.

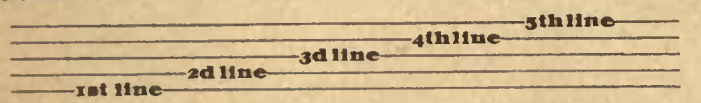
Be true to your convictions as a teacher. Yield to the wishes of parents and pupils whenever you can do so without sacrificing a principle—but rather than do this, give up your pupil. You will be the gainer in the end, for steadfastness in principle is sure to commend itself. Always do good work, make your daily duty a pleasure, keep alive within you a full appreciation of the high mission of art, and strive faithfully to be true to it.

THE ELEMENTS OF MUSIC.

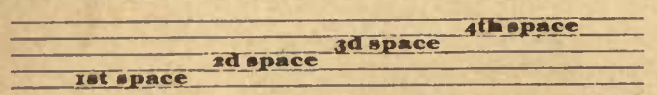
About Notes.

Musical sounds are represented by signs called notes. We have two kinds of notes in use, those which are white 𝅗𝅥 and those which are black 𝅘𝅥.

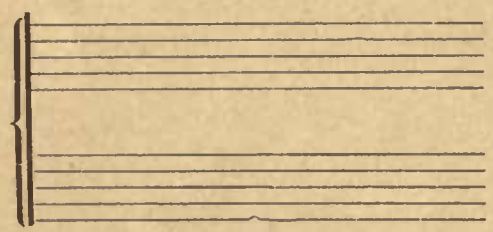
These notes are written upon five parallel lines called the *staff*. These lines are enumerated as follows:



The intervals between the lines are called spaces; and these, like the lines are counted from below upward.



The staff therefore affords room for nine notes. There being, however, many more, we put the two staffs to-

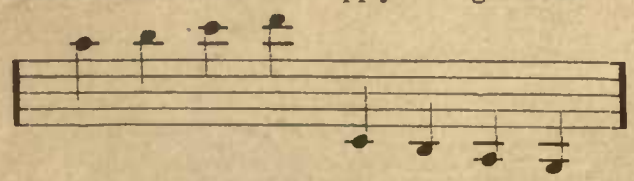


gether, calling this combination a *brace*. The notes on the upper staff are usually played by the right hand, those of the lower staff by the left hand.

Though the brace gives us much additional room it does not suffice. In order to write the notes which cannot be represented on the staff, we use

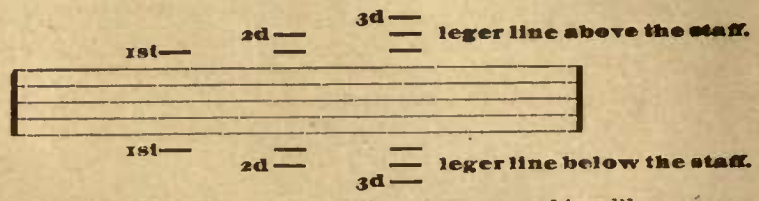
Leger or Added Lines.

These are short lines which apply to single notes.

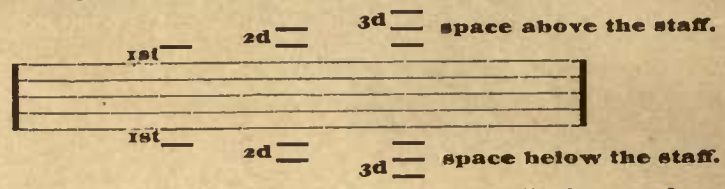


If these lines were lengthened out like those of the staff it would be difficult for the eye to quickly place a note, for this reason they are made short.

The leger lines, like the lines of the staff, are distinguished by numbers, being counted either up or down from the staff.



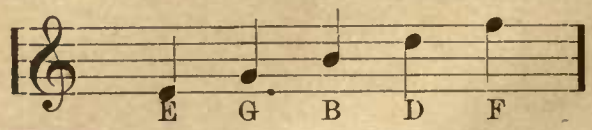
The spaces between the leger lines are counted in a like manner



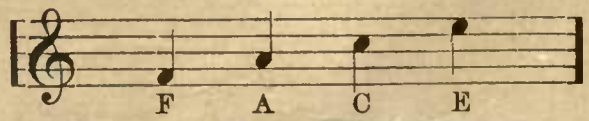
Too many leger lines would make it difficult to read notes. In order to avoid them, the following sign is placed over notes: 8*va*, which means that the notes over which is the curved line which follows 8*va*, should be played an octave higher. If the 8*va* however, is placed below the notes, the sign means that the notes should be played an octave lower. The word *loco* which usually is placed at the end of the curved line, signifies that the notes should again be played in their natural position.

The Names of Notes.

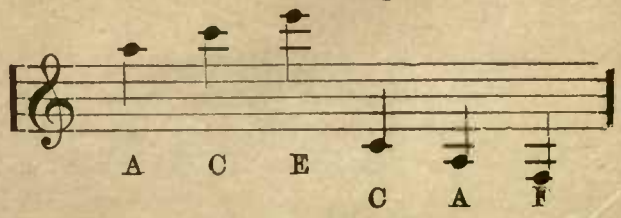
The first seven letters of the alphabet are used to name the notes. When striking the eighth note with the first, we notice they sound alike. In order to avoid the introduction of too many names in our musical system, we call the eighth note by the same letter as the first. The eighth tone is called octave. The name of the notes on the lines are:



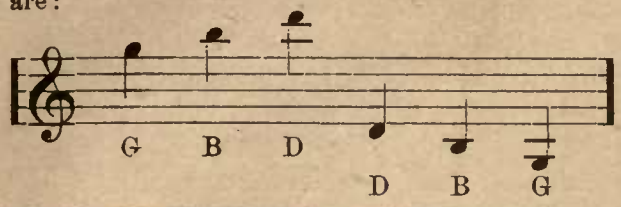
The names of the notes on the spaces are:



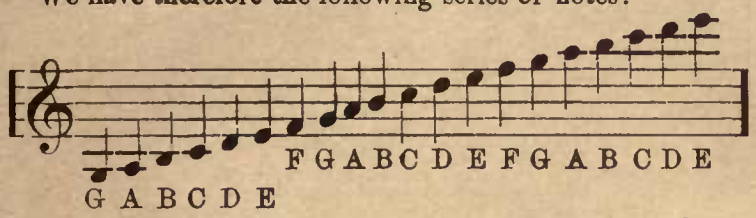
The names of the notes on the leger lines are:



The names of the notes on the spaces between the leger lines are:



We have therefore the following series of notes:

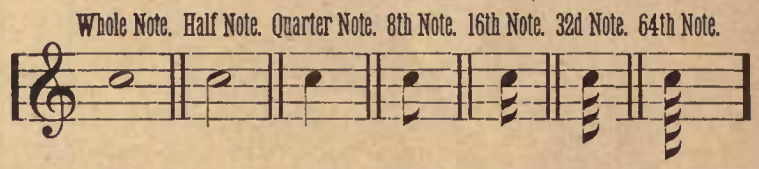


If the teacher finds it more pleasant to use the notes in their consecutive order as given here, let him follow this plan. We have divided the notes, because in our opinion the task of learning them is made easier, they being divided into different classes and sections. Young pupils should not be taxed with learning the notes by themselves. Let the teacher drill them in the lesson. There are many illustrations which the teacher may introduce, that will make the task of learning the notes pleasant and easy for the child. Older pupils should not waste their lesson hour with committing notes to memory. They can do this as well by themselves.

Observe the sign placed at the beginning of the above series of tones. This is the *treble* or the *G clef*. It is so called because the note placed upon the 2d line of the staff, which is encircled by the clef, is called G. Whenever it is used, the notes have the names as given them above. In a later lesson you will be made acquainted with another clef, and with notes with different names.

The Value of Notes.

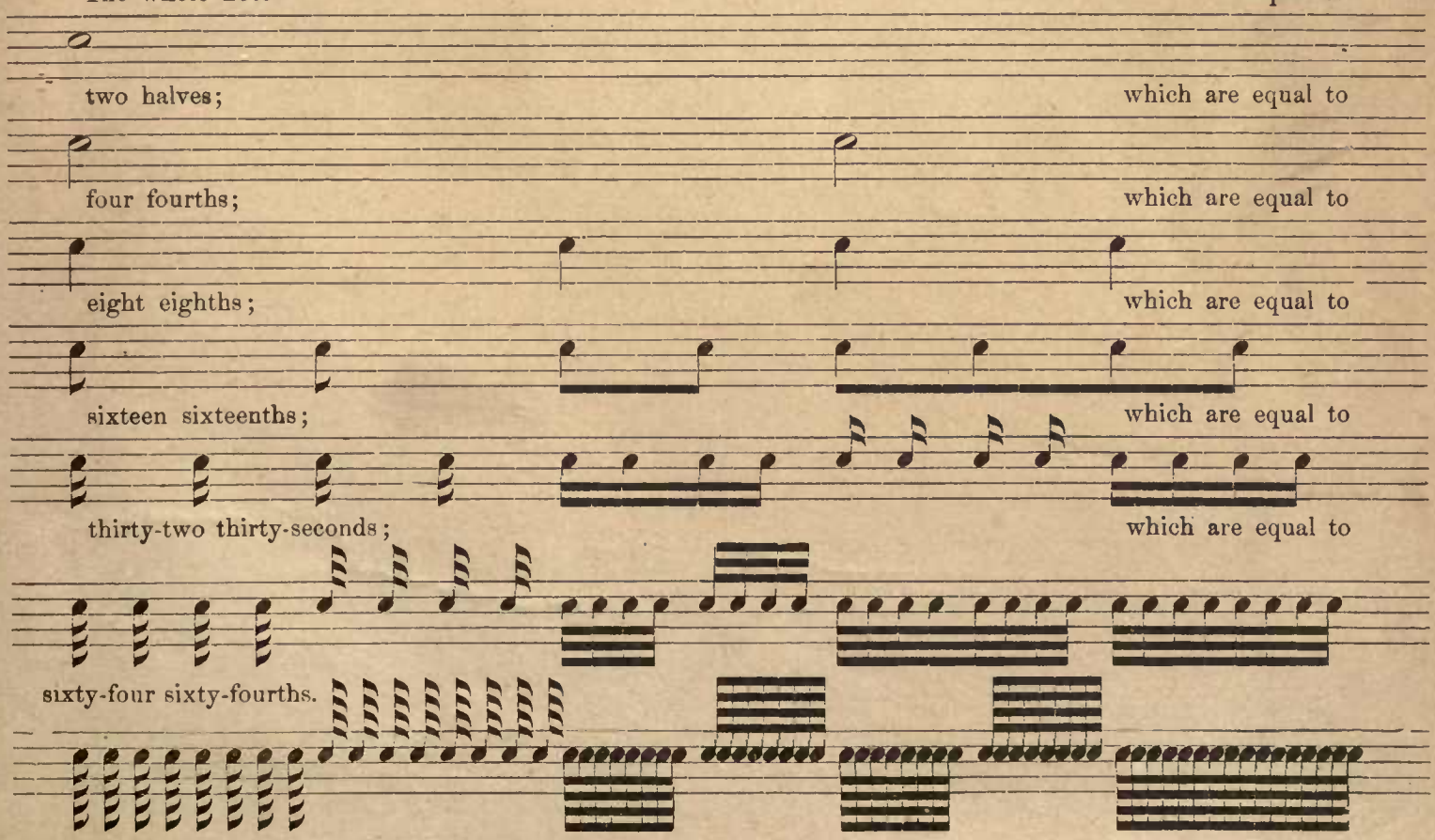
Having given the names of the notes, let us now consider their various forms and time values. The following signs represent all the various kinds of notes commonly in use. Each note represents a different time value, with which the pupil must make himself thoroughly familiar.



The whole note is white, and has no stem; the half note is white, and has a stem; the quarter note is black, and has a stem; the eighth note is like the quarter note, but has a dash; the sixteenth note has two dashes, the thirty-second note three, and the sixty-fourth note four.

The following table represents the respective value of these various kinds of notes.

The whole note is equal to

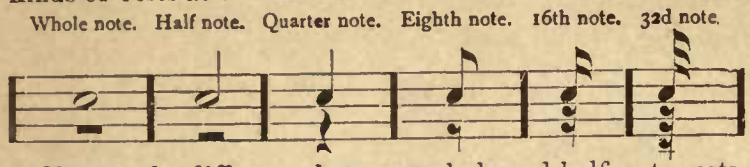


The value of the note is not effected by the manner in which the stem is placed, up or down, nor by the fact that the notes are written singly with dashes or put together in groups.

TO THE TEACHER.—With children we would only consider the whole, half and quarter notes, leaving the others until they are introduced into exercises or amusements. Grown pupils, however, should study the form and value of all the notes. The relative value of notes can easily be explained to children with the aid of money—the whole, half and quarter dollars, making the quarter dollar the unit. With pupils more advanced in years, practice should be employed.

About Rests.

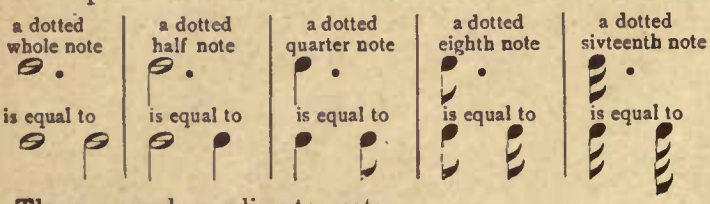
Rests are signs which denote silence. There are as many kinds of rests as there are kinds of notes.



Observe the difference between whole and half note rests. The relative value of the rests is the same as that of the notes placed above them. If by playing a whole note the finger presses the key until four beats have been counted, the finger must be removed from the key for the same length of time if a whole note rest occurs, and so forth.

The Dot.

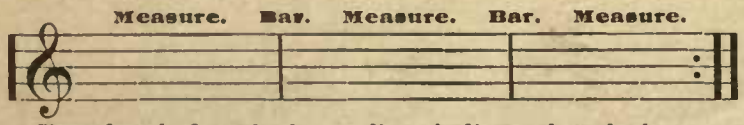
A dot placed after a note increases its value one half, thus:



The same rule applies to rests.

The Bar and the Measure.

The *bar* is a perdendicular line drawn over the staff, dividing the music into measures of an equal length. Two heavy lines or bars indicate that an entire piece or a part thereof has come to a close.

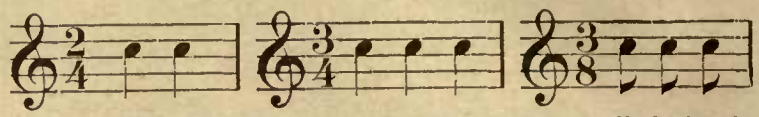


Two dots before the heavy lines indicate that the last part or the whole piece is to be repeated.

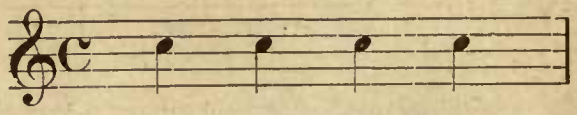
Time.

Every piece of music must be written in regular time, without it no music can exist. The time in which a piece is written is indicated at the beginning. Usually it is expressed by fractions, the enumorator indicating how many notes of a certain kind are to be in a measure, while the denominator indicates what kind of notes they are. Thus $\frac{2}{4}$ means, that there must be two quarters or their equivalent in every measure.

There are two kinds of time, common and triple time; the simplest common time consists of two beats to a measure, while the simplest triple time has three.

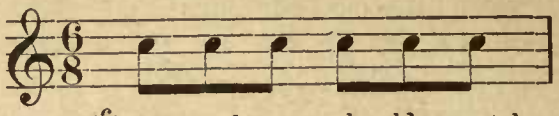


The measure containing four beats is also called simple common time.

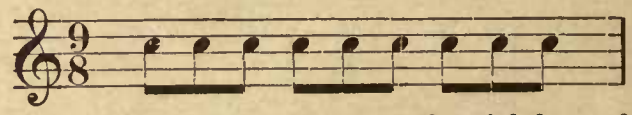


This time is indicated by a C, which means that there must be four quarters or their equivalent in each measure.

By combining two $\frac{3}{8}$ measures we produce the $\frac{6}{8}$ measure which is a compound time.



The fraction $\frac{6}{8}$ means that we should count by eighths, and that six of them or their equivalent should be in each measure. By combining three measures of each $\frac{3}{8}$ time, we have another compound time, namely that of $\frac{9}{8}$ time.

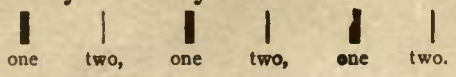


$\frac{9}{8}$ time means that we should count by eighths, and that nine of them or their equivalent should be in each measure. There are other kinds of time, but as they but rarely occur, it is not necessary to say anything about them here.

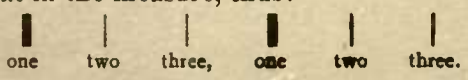
Accents.

The speaker as well as the reader emphasizes certain words in a sentence or certain syllables in a word; without this emphasis or accent, speech would be lifeless and wearisome, yes, it would be difficult to understand it.

The regular returning accent in a measure are called rythm. Though the lowest element in music, rhythm is, nevertheless, very essential to the proper performance of it. Every kind of time has its own peculiar accent or rhythm which should be emphasized upon the instrument. The two-fourth time should have the accent upon the first beat of the measure, thus indicated by the heavy lines:



In three-four time the accent should also be placed on the first beat in the measure, thus:



In four-fourth time the accent is put upon the first and third beat, thus:

one two three four, one two three four.

In six-eighth time the accent is placed upon the first and fourth beats, thus:

one two three four five six.

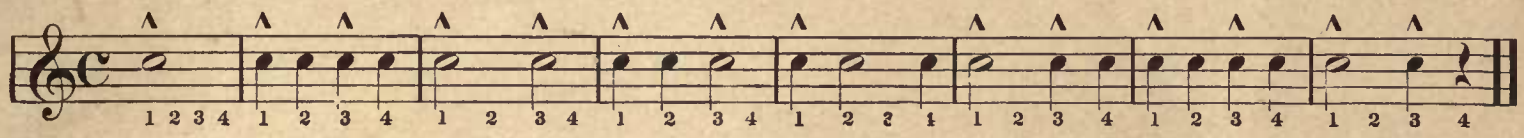
In nine-eighth time the emphasis is laid upon the first, fourth and seventh beats, thus:

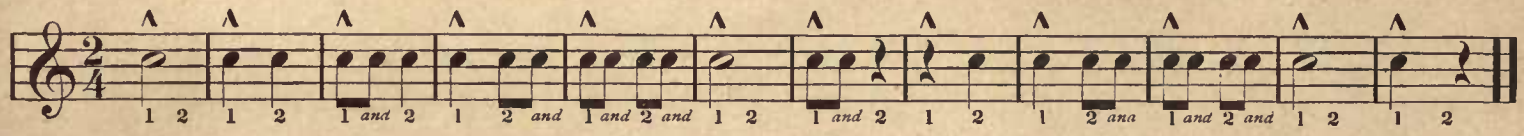
one two three four five six seven eight nine.

By putting the proper accents in your playing you make it attractive and infuse into it life. By putting accents in your counting you facilitate keeping time.

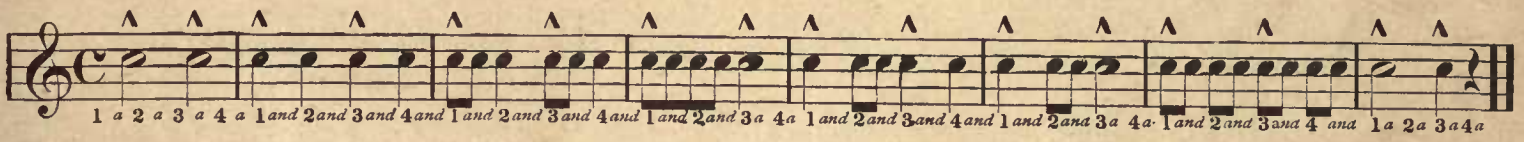
Counting Lessons.

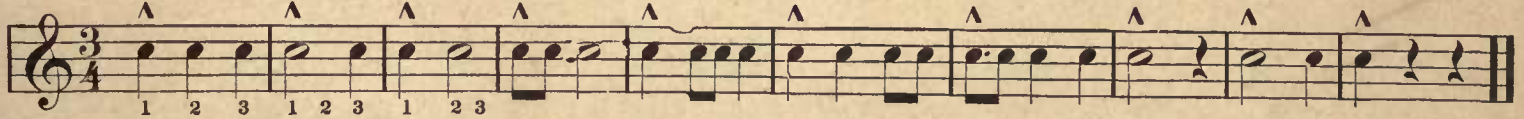
The following exercises may be omitted, but they will prove profitable if used. It matters not on what key they are played. Observe the accents.

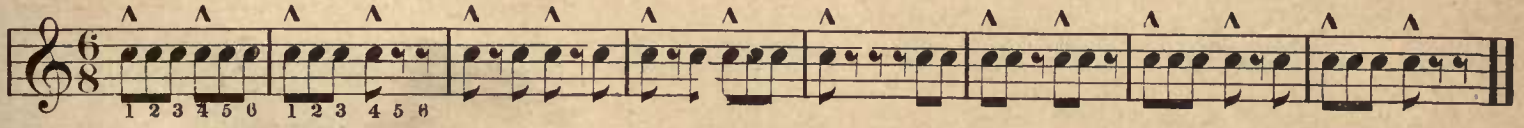




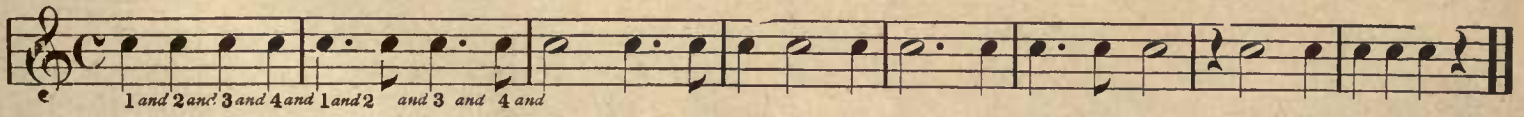
In order to facilitate counting the eighth notes, you may employ the word "*and*" on those notes which fall between the regular beats. In order to avoid all irregularities in counting, it is best to employ the word "*and*" between quarter notes.

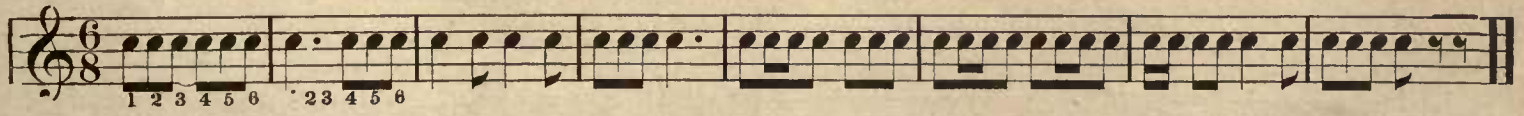






The introduction of the dot.





If your pupil does not need to use the word "*and*," all the better. We only recommend it to those who find it difficult to play in correct time without emphasizing the eighths.

Tempo and Expression Marks.

Having explained time and accent, we now will speak of *tempo*, or the rapidity of movement in which a piece of music is to be performed. The tempo of a piece of music is best indicated by its own character. In order, however, to make the composer's ideas quicker known and better understood, certain Italian words have been accepted for the purpose of indicating tempo.

There are three different movements recognized:

1. SLOW.—Expressed by the terms *Largo*, *Grave*, *Adagio*, *Larghetto*, etc.

2. MODERATELY FAST.—Expressed by *Moderato*, *Andante*, *Andantino*, *Allegretto*, etc.

3. FAST.—Expressed by *Allegro*, *Vivace*, *Presto*, *Prestissimo*, etc.

These terms being in themselves very indefinite, an instrument has been invented, known as Maelzel's Metronome, which indicates *tempo* with mathematical accuracy. When the proper time for the use of the Metronome comes, the teacher, no doubt, will explain it.

Formerly the tempo as expressed by the above terms was taken somewhat slower than now. When playing works by the older masters, therefore, this fact should be borne in mind. The tempo should never become so slow that melodic connection is destroyed, nor so fast that passages become indistinct.

The pupil should keep an even tempo throughout his exercises and pieces. The practice of swaying to and fro with the time, called *tempo rubato*, should be avoided altogether by younger pupils. If the time in a piece of music is to be *retarded*, it is indicated by the terms *ritardando*, *rallentando* or *smorzando*.

If the movement is to be *accellerated*, it is indicated by the terms *stringendo*, *accelerando*. If the player is to return to the original time after changes in its tempo have been made, it is indicated by the terms *a tempo* or *tempo primo*.

The following are some of the expression marks which occur most frequently in music:

ff—FORTISSIMO.—Very loud.

f—FORTE.—Loud.

mf—MEZZOFORTE.—Medium loud.

sf—SFORZANDO.—Indicating that a note is to be played with great force, also indicated by this sign

p—PIANO.—Soft.

pp—PIANISSIMO.—Very soft.

cres.—CRESCENDO.—Gradually getting louder, is also expressed by this sign <

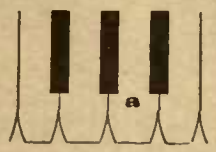
decres.—DECRESCENDO.—Gradually getting softer, is also expressed by this sign >

Ped.—So-called loud PEDAL—the one to the right side. A star ✻ indicates that the foot should be removed from it.

The Key-board.

The right side of the key-board is called high, the left side low. The white keys, like the notes, are named A, B, C, D, E, F and G. The names of the black keys are derived from these.

The black keys are placed in groups of twos and threes. Place your finger on the middle black key in a group of three, then move it to the next white key.



This key is called A. The next white key is called B, the next C, D, E, F and G. After that we again come to a key between the second and third black key, which, like the one eight tones below, is called A—and thus the names are repeated throughout the entire key-board.

TO THE PUPIL.—Name all the white keys of the entire key-board After this find all the Cs, all the Fs, all the Ds and so forth. Familiarize yourself thoroughly with the names of all the keys.

Half Step and Whole Step.

The distance from any one key to the next, be it black or white, is called a half step or half tone, the entire key-board is divided into half steps or half tones. If one key is skipped, the distance is called a whole step or whole tone.

Sharp, Flat and Natural Signs.

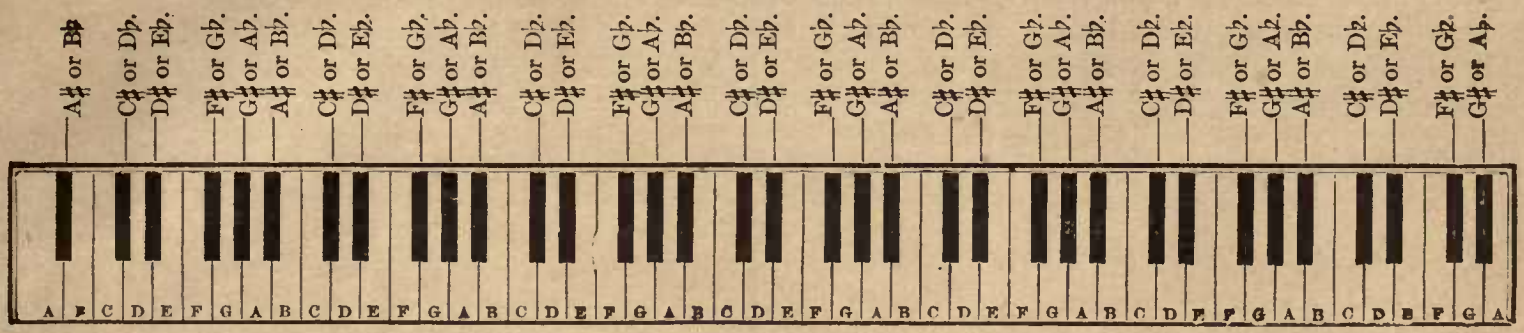
A (♯) sharp is a sign which raises a tone a half step. A (♭) flat is a sign which lowers a tone a half step. A (♮) natural sign restores a tone to its original pitch, that which it had before it was raised or lowered.

Strike the key C, then take the next black key to the right and you have C♯ (C sharp). Put your finger on D, and then move it to the next black key to the right, and then you have D♯. Find in a like manner F♯, G♯ and A♯. Now put your finger on B, there being no black key to the right, you must, if B is to be sharped, take the next white key which is C. In a like manner when E is sharped, you must take the key F.

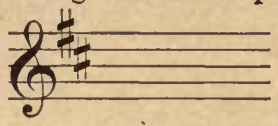
Now place your finger on B. If this tone is flatted, you must take the next black key below, or that to the left. Next strike A, and the next black key below is called A♭. Find now D♭, E♭ and G♭. Next place your finger on the key C. If this tone is flatted, there being no black key immediately below it, we must take the white key B, as C♭. In a like manner when striking F, we must take the key E, when F is flatted.

The pupil will observe that every black key has two names. Thus, the key of F♯ also represents G♭. G♯ also represents A♭. A♯ also repersents B♭, and so forth. The pupil should now name the keys of the instrument, with all their possible names.

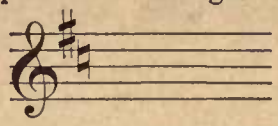
THE FOLLOWING TABLE GIVES ALL THE NAMES OF THE KEYS ON THE INSTRUMENT.



A sharp, flat or natural sign, if placed at the beginning of a piece, or of a part thereof, affect all notes with the same names on which these signs have been placed. Thus:

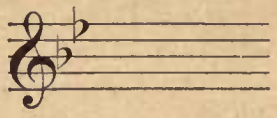


If two sharps, for instance, are placed at the beginning of a piece, all F s and all C s are to be sharped, no matter which places of the staff they may occupy. Suppose one of the parts of the same piece have this signature:

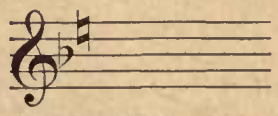


If so, it means that hereafter only the F s are to be sharped, and no longer the C s.

In a like manner flats operate. Thus the following signature indicates that all B s and E s are to be flatted.



If any of the parts, however, have this signature:



it means that hereafter the B s only are to be flatted and not the E s.

A sharp, flat or natural which occurs in a measure and which is not placed at the beginning of a piece or a part thereof, is called an accidental. Such signs are only effective throughout the measure in which they occur.

Two sharps or a double sharp is represented thus ♯♯. Two flats or a double flat is written thus ♭♭. A double sharp raises a tone a whole step, while a double flat lowers it a whole step. If a double sharp is placed before C, the key D must be struck. If a double sharp is placed before E, the key F♯ is to be struck. If a double flat is placed before D, it means that the tone is to be lowered a whole step and that, therefore, the key C should be used. If a double flat is placed before C, the key B♭ must be used.

TO THE TEACHER.—Catechise your pupils thoroughly as to the effects of sharps, flats and natural signs. Make as many combinations as possible, so that the pupil may thoroughly understand this subject.

Fingering.

Two kinds of fingering are used in music, to wit: the *American* fingering, which is as follows: x, 1, 2, 3 and 4. The cross mark stands for the thumb, then follow the 1st, 2d, 3d and 4th fingers.

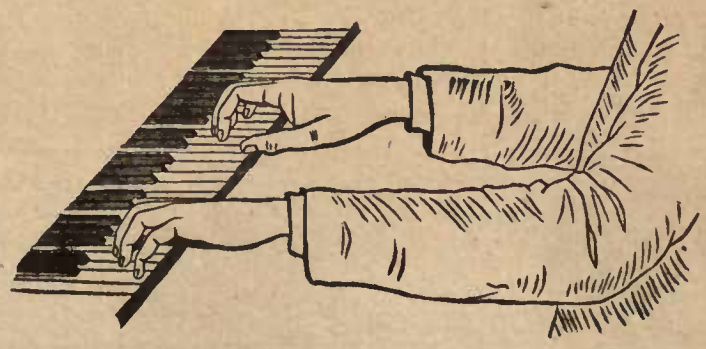
The *German* fingering, which is this wise: 1, 2, 3, 4 and 5. The figure 1 stands for the thumb, the 2 for what in American fingering is the 1st finger, and so forth. The following explains them fully:

American fingering x, 1, 2, 3, 4.
German fingering 1, 2, 3, 4, 5.

The use of a correct fingering is of the utmost importance to the student; it is, therefore, strictly enjoined to watch this part of his lessons closely. A bad fingering adds difficulties to a piece, a good fingering lessens them.

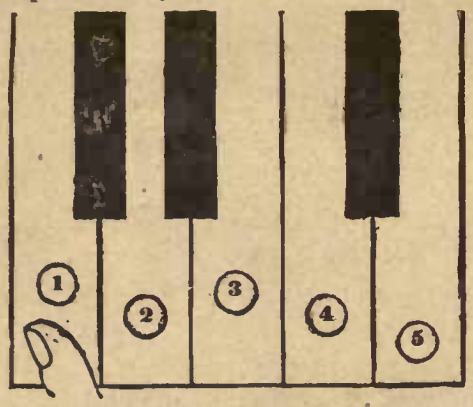
About the Piano.

The pupil should be seated opposite the middle of the keyboard, far enough from it to allow the upper and lower arm to form an obtuse angle, also to enable the right to reach the upper and the left hand the lower keys, without moving the body. The piano-stool should be so adjusted, that the arm form a straight line from the elbow to the middle finger-joints.



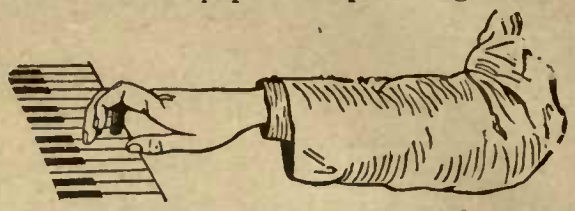
The elbows should be kept near the body. Foot-rest must be provided for children.

The hand should assume an easy position, the back should neither bend inward nor outward. The keys should be touched with the fleshy part of the fingers and not with the nails. The thumb must not be allowed to hang down, but ought to be given a place on the key-board by the side of the other fingers. When about ready to play the first exercises, place the hand over the keys, so that each of the fingers rests over the key it is to strike. From the natural position of the hand it will be seen, that the second finger stands somewhat further in upon the key-board than the others, yet in no case should it reach in between the black keys. The following cut illustrates the position of the several fingers upon the key-board:



The Touch.

The keys should be struck by raising the fingers from the knuckle-joint. The teacher should be careful to see to it, that the student does not strike the keys by raising the arms or wrists. To strike from the knuckle-joints is the normal touch of the piano, the basis of all others, and for this reason its operation as well as its importance should be made plain to the pupil. None other should be used by the pupil in the first lessons. Owing to the carelessness of young students, this lesson is often overlooked, and thus they acquire a false touch while practicing by themselves. The teacher is therefore often forced to undo what has been done badly between lessons, losing time and causing much annoyance to himself as well as his pupil. For this reason we recommend shorter but more frequent lessons, also that some grown person watch over the pupil while practicing.

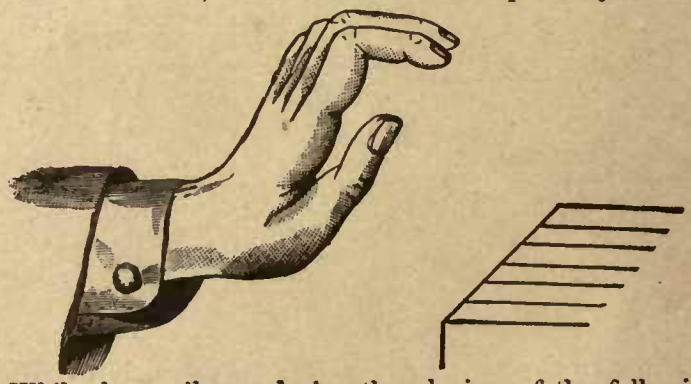


When about to strike a key, raise the finger without moving the hand, without contracting or extending the fingers; then strike rapidly and with sufficient force to produce a good tone. Move the finger from the key as soon as the next finger strikes, thus allowing only one tone to sound at a time. There should be no interval of rest between the two tones, unless there be a rest in the music. When striking a black key, the fingers of course must reach forward, hence the hand is compelled to move somewhat, yet its position should not materially vary.

Avoid all unnecessary motion of head or hands as well as all contortions of face.

The Wrist Action.

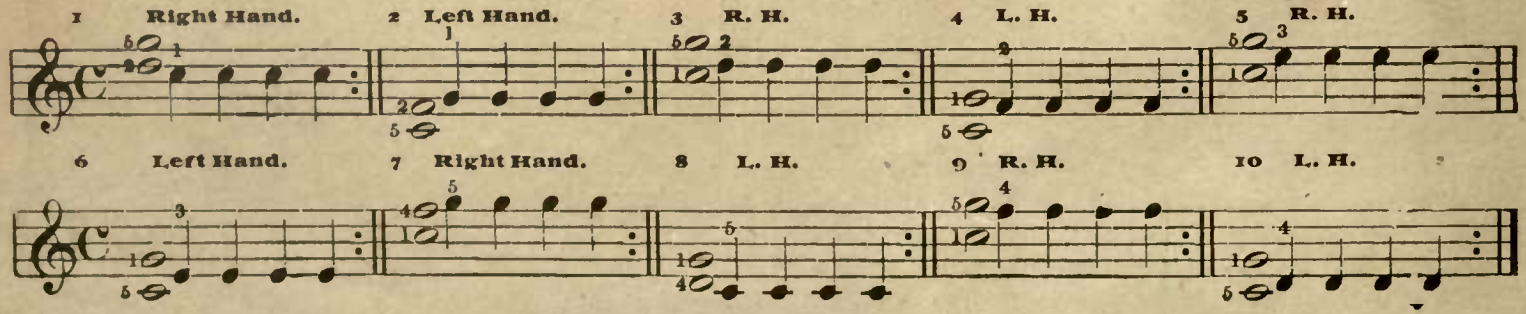
The following cut represents the position of the hand when striking the keys with the wrist-action. The wrist alone should move, the arm should remain perfectly still.



While the pupil may during the playing of the following exercises look at his hands in order to notice whether they are in the right position, he should not look at them for the purpose of hunting the keys. He should as much as possible endeavor to find them by the feel of his fingers.

FIRST LESSON.

The following exercises are designed to develop the flexibility of the fingers. This is a most important practice for the pupil, and is absolutely necessary before attempting the lessons that follow. Place the hand in the proper position, press the keys represented by the whole notes quietly down, then play the quarter notes, first slow, then faster. Keep the hand and arm perfectly still, allow no other finger to move except the one used, and move it from the knuckle-joint.

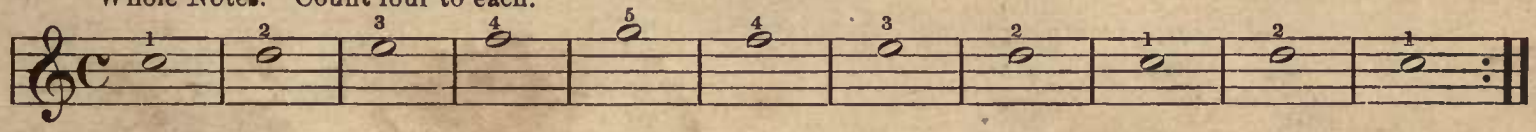


After this exercise has been practiced separately, the pupil may play with both hands together, combining the following numbers 1 and 2; 3 and 4; 5 and 6; 7 and 8; 9 and 10, After the exercises have thus been practiced thoroughly, the following combinations of numbers may next be made; 1 and 8; 3 and 10; 5 and 6; 7 and 2; 9 and 4. The teacher may still further vary the exercises by letting the pupil hold all the keys down except the one to be struck. It is not necessary that the pupil should read the notes; by showing him the places on the piano and explaining the object and order of the exercises, he will soon be able to play them. It is not necessary that they be played exactly on C, D, E, F and G; these keys have, however, been chosen as best suited to the position of the hand.

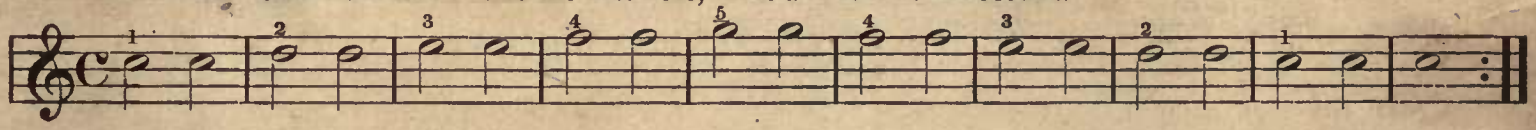
Exercises for the Right Hand Only.

NOTE TO THE TEACHER.—When playing the following exercises, ask the pupil concerning the positions which the notes occupy on the staff, their names as well as their values. Pupils are apt to play exercises like these from the fingering. In order to avoid this, frequent questions should be asked.

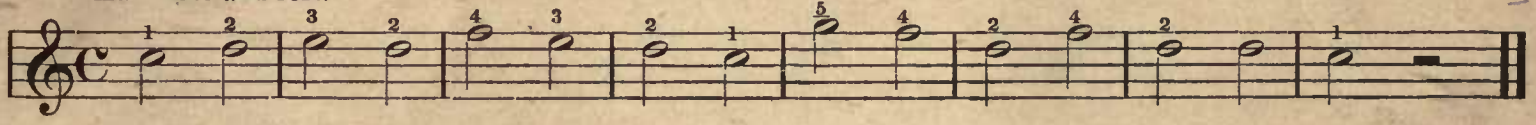
Whole Notes. Count four to each.



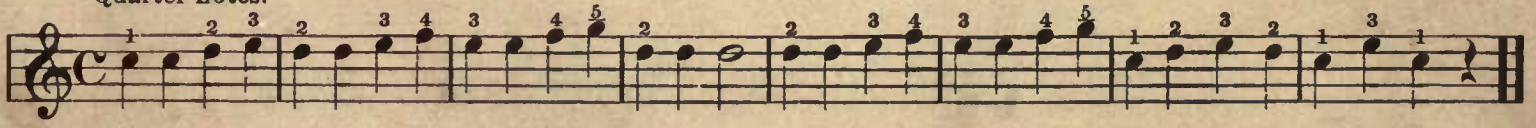
Half Note. Count one and two to the first note, three and four to the second.



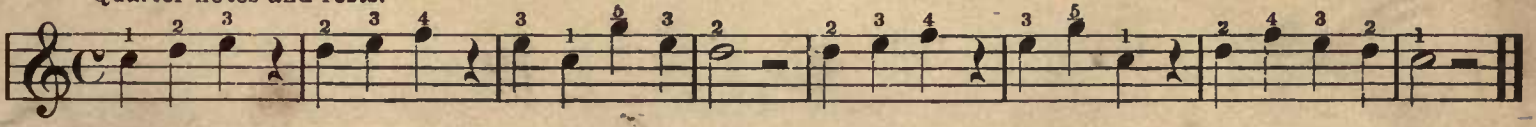
Half note and rest.



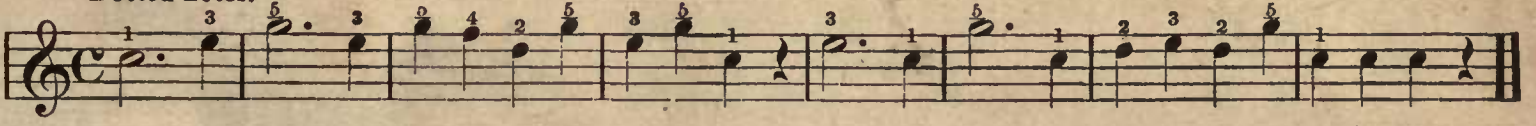
Quarter notes.



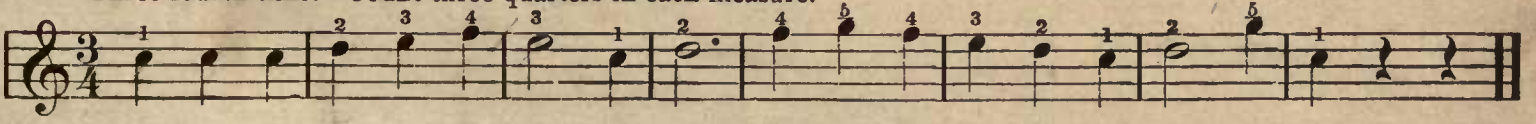
Quarter notes and rests.



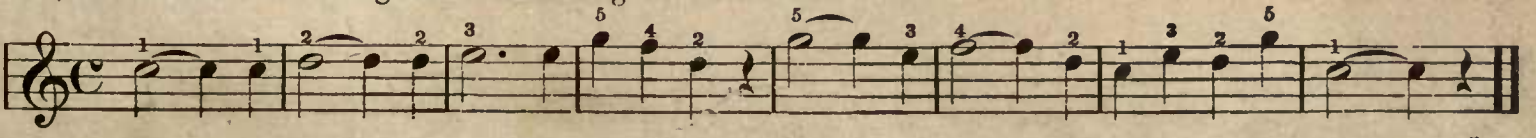
Dotted notes.



Three-fourth time. Count three quarters in each measure.

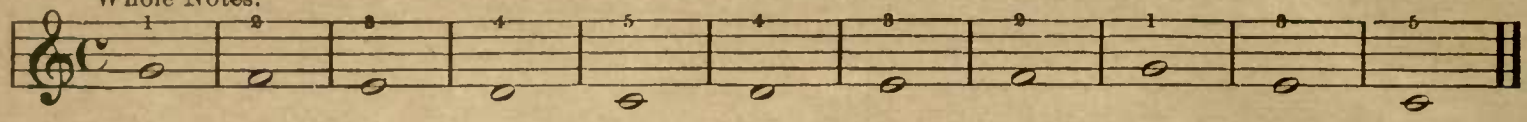


A *tie* placed over two notes upon the same degree, signifies that the second note is not to be struck. The key, however, is to be held down during the combined length of both notes.

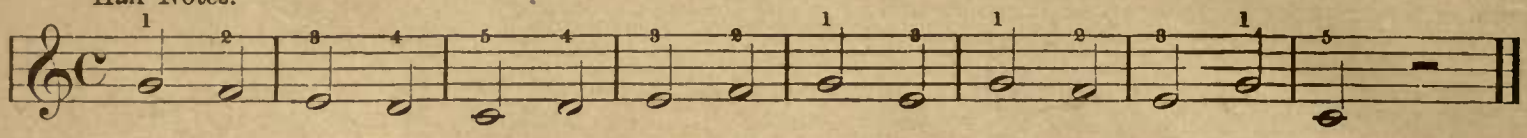


Exercises for the Left Hand Only.

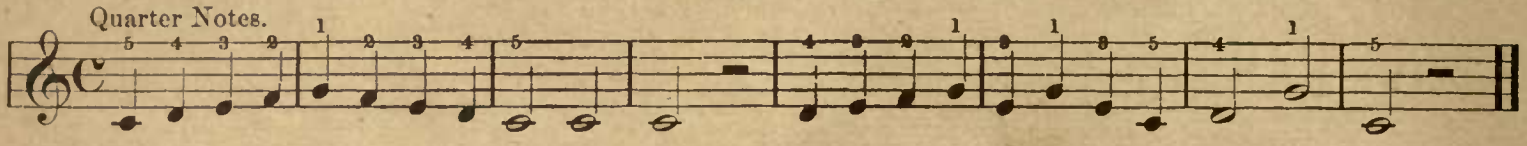
Whole Notes.



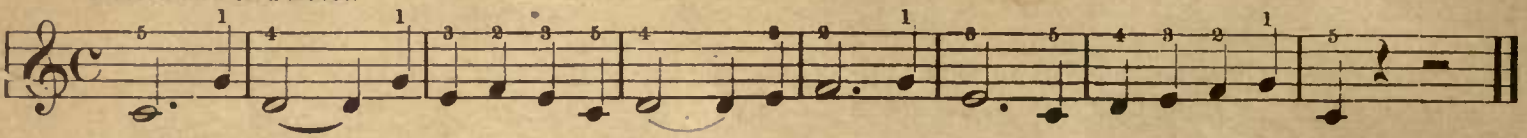
Half Notes.



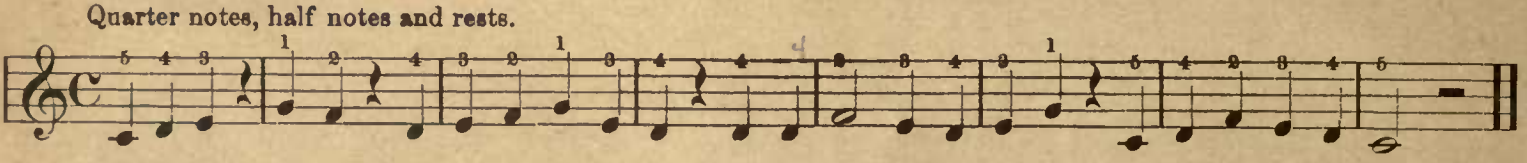
Quarter Notes.



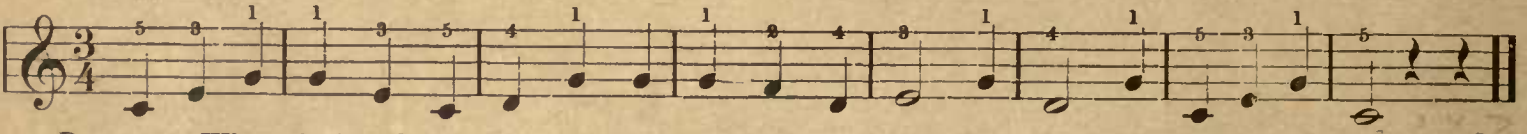
Dotted and tied notes.



Quarter notes, half notes and rests.



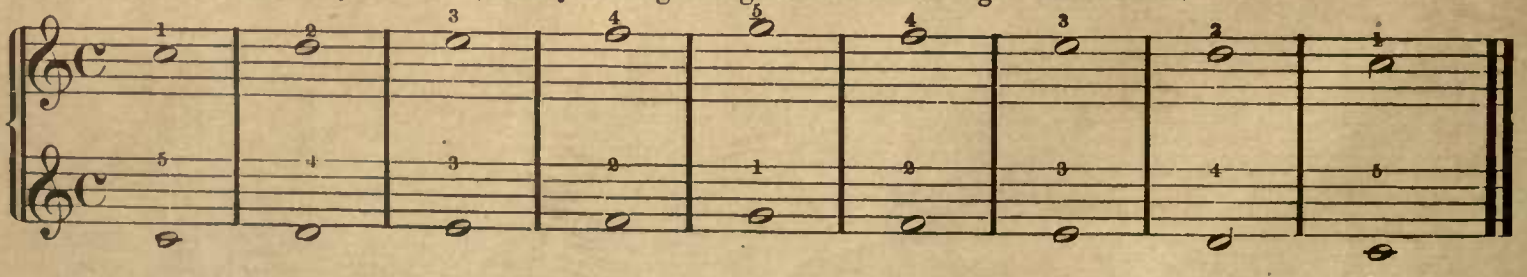
Three-fourth time.



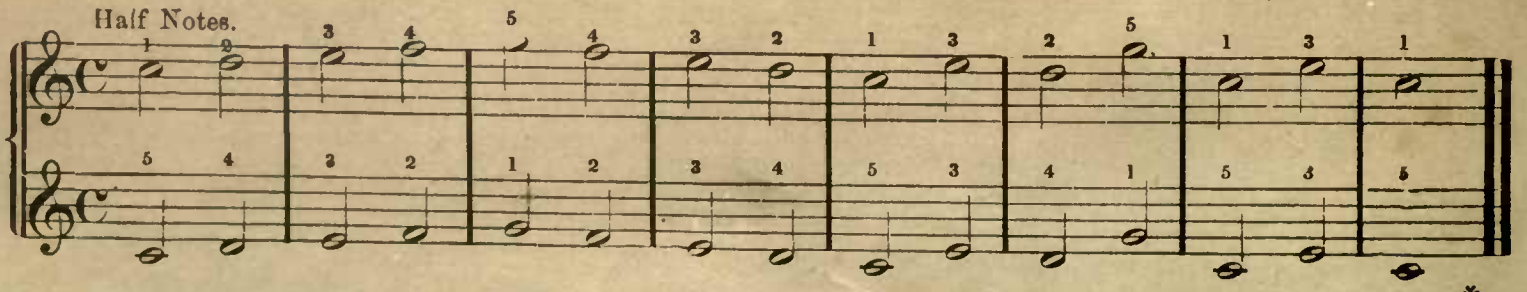
REMARKS.—When playing the above exercises, each note should be firmly struck, by raising the fingers from the knuckle-joints. The pupil should count loud, both when playing by himself and when reciting his lessons. Practice slow, and make no stops between the notes, except when rests occur. Emphasize the first and third beats in each four-fourth measure, and the first beat in each three-fourth measure.

Exercises for Both Hands.

Watch the position of your hands, raise your fingers high and strike strong. Count aloud.



Half Notes.



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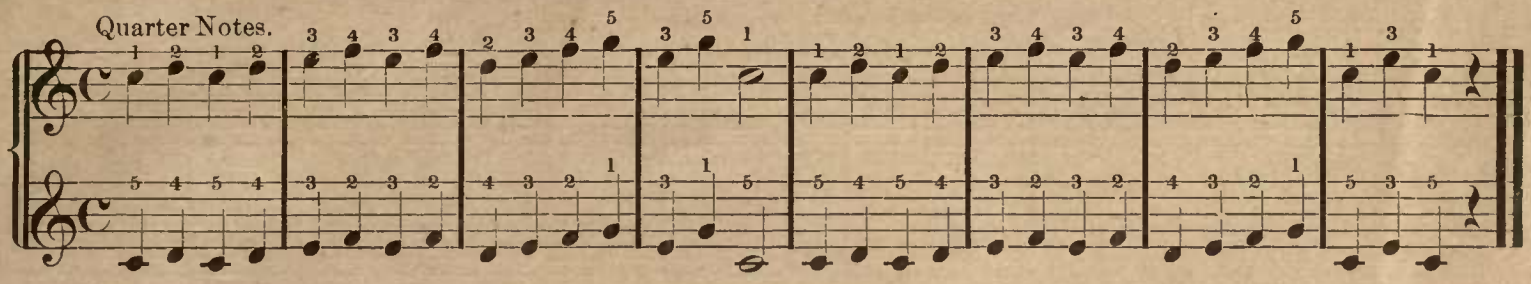
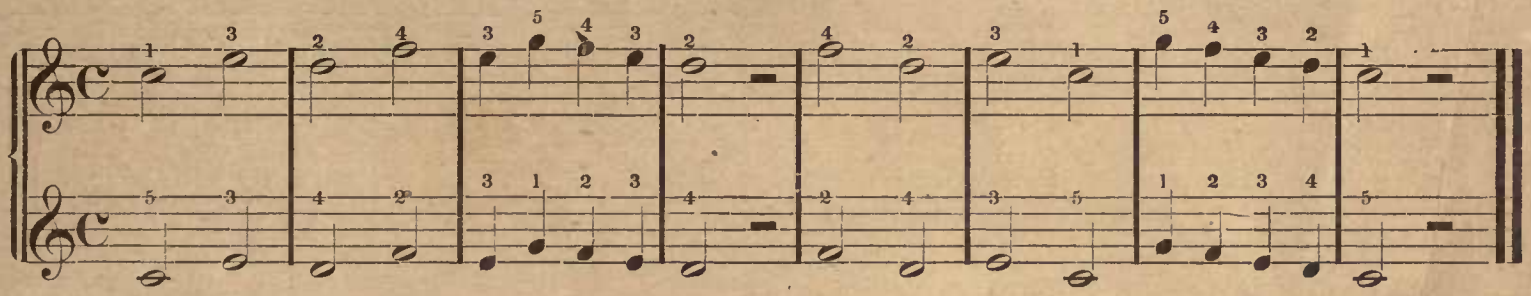
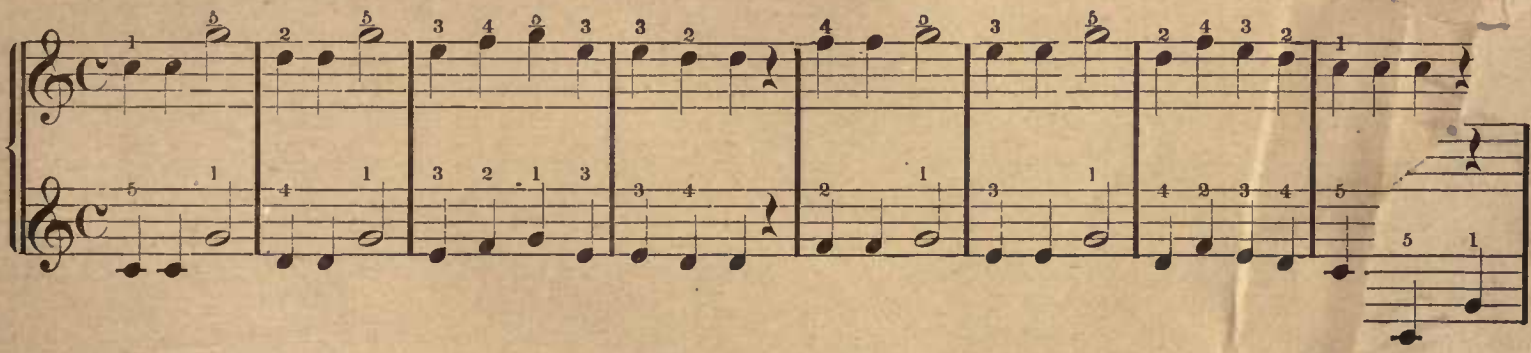
Quarter Notes.

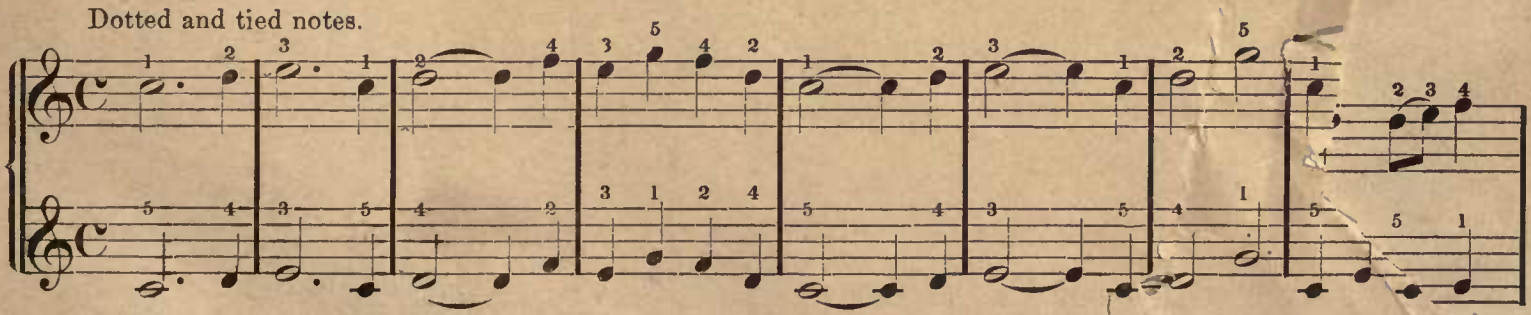


Exercises in Different Kinds of Notes.

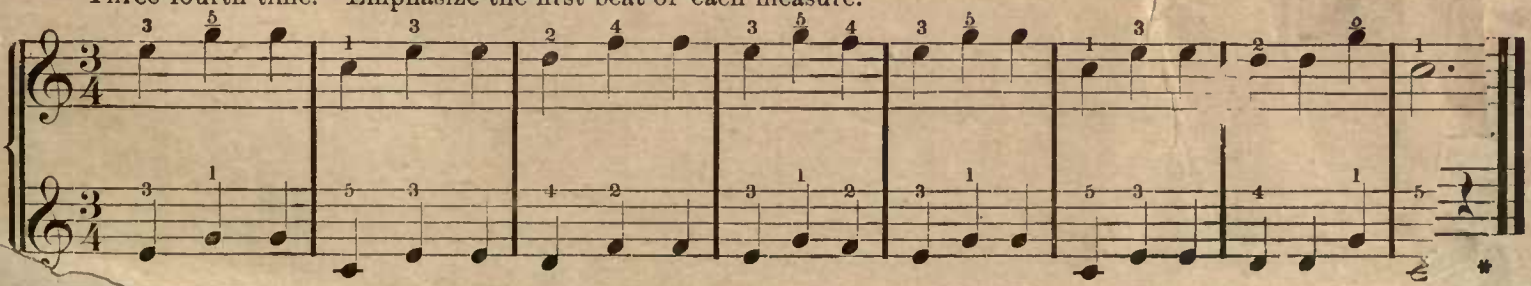




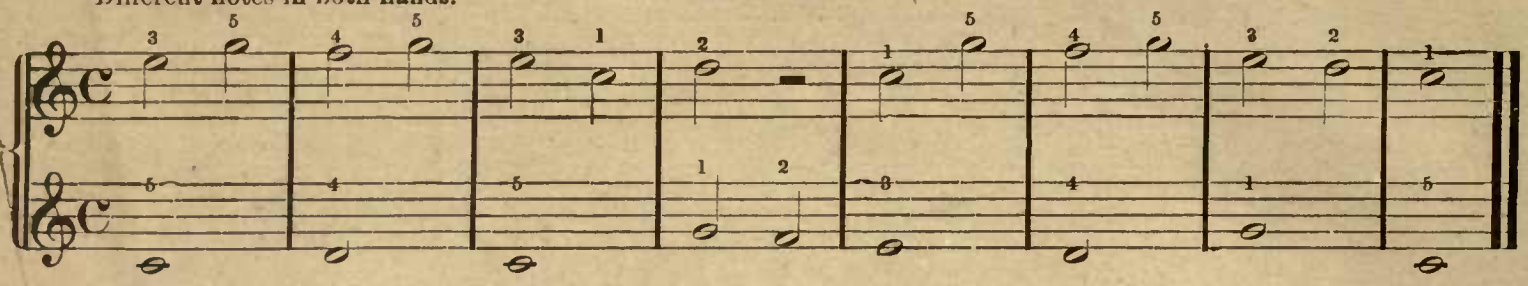
Dotted and tied notes.



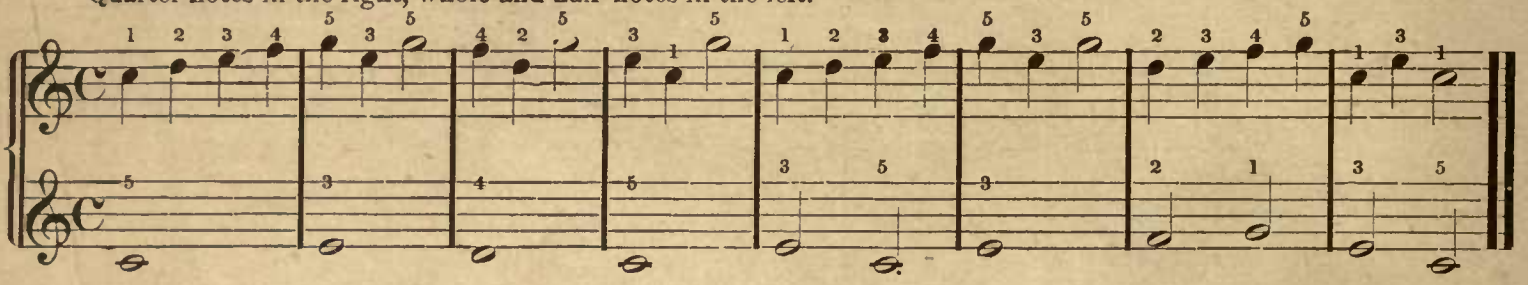
Three-fourth time. Emphasize the first beat of each measure.



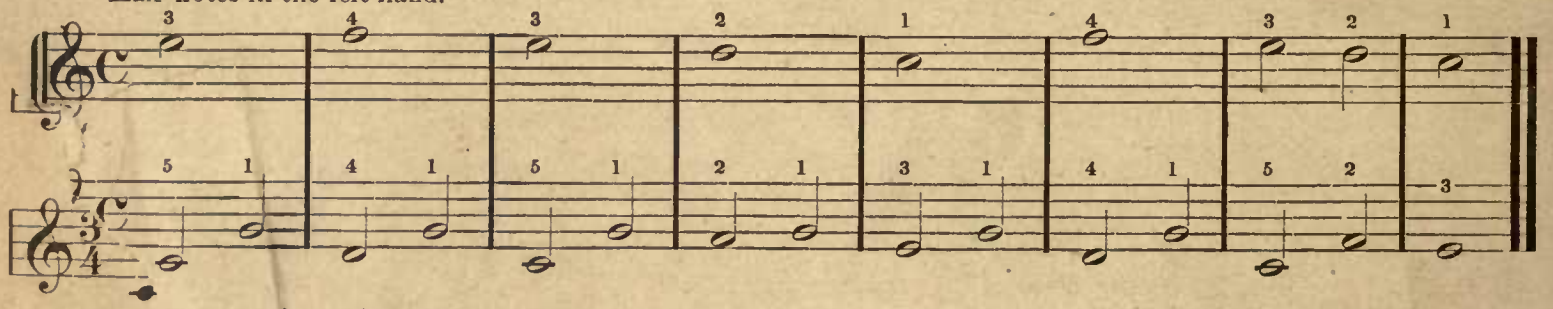
Different notes in both hands.



Quarter notes in the right, whole and half notes in the left.



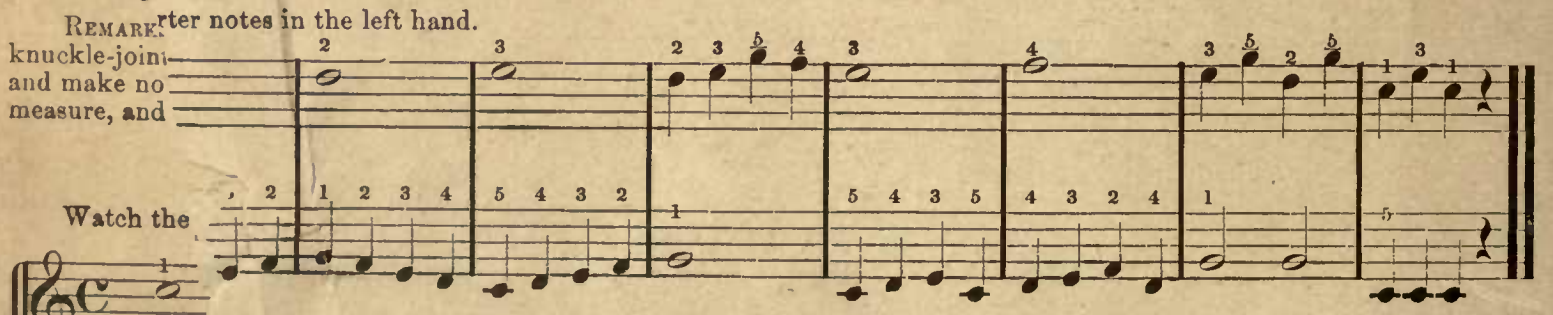
Half notes in the left hand.



Quarter notes in the left hand.

REMARK
knuckle-joint
and make no
measure, and

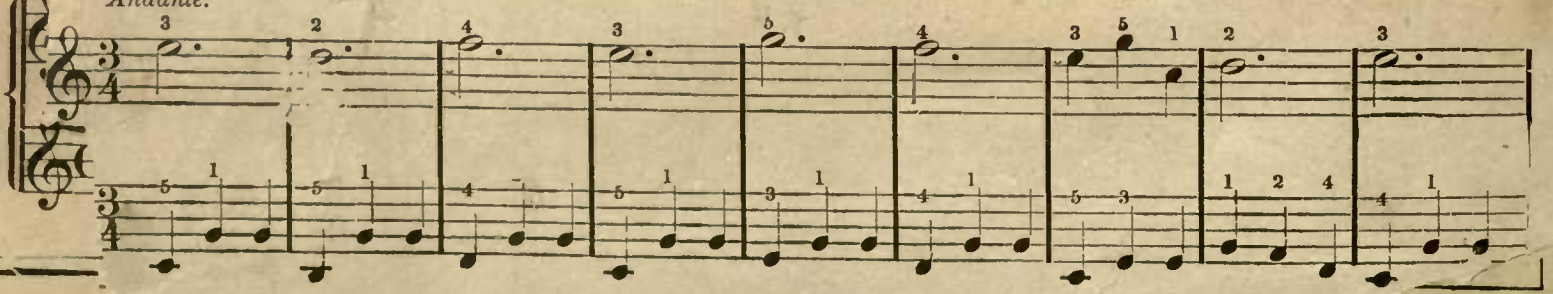
Watch the

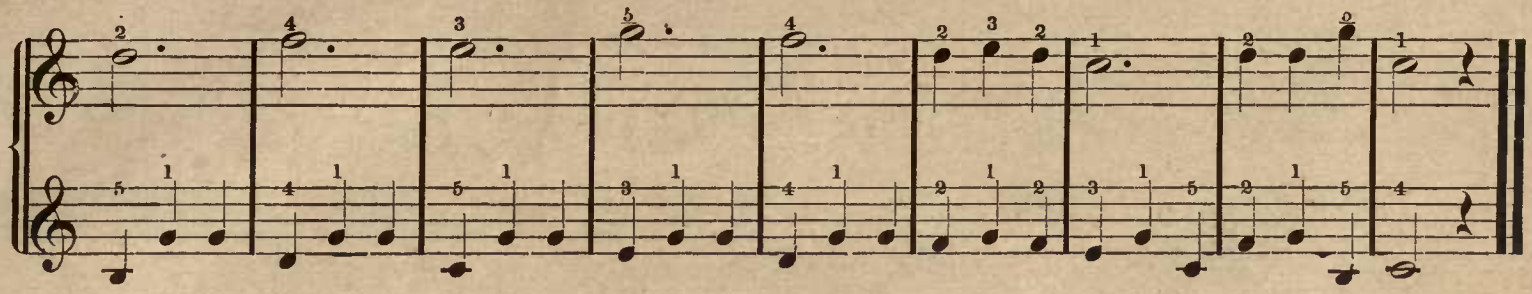


A MELODY.

the additional line introduced in the lower staff. What is its name! Play the melody louder than the bass. ...ody is equal to 3-3, the bass should only be 2-3 of the same degree of loudness. As a rule, when the melody ...nds let it increase in strength; when it descends, it should decrease. Aim to play this little melody with as much ex-...ssion as possible. What does *Andante* mean?

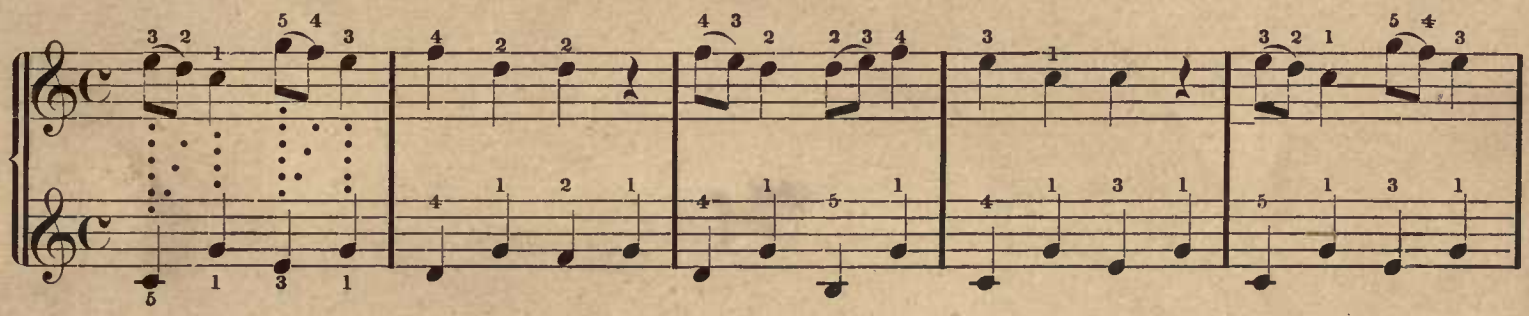
Andante.

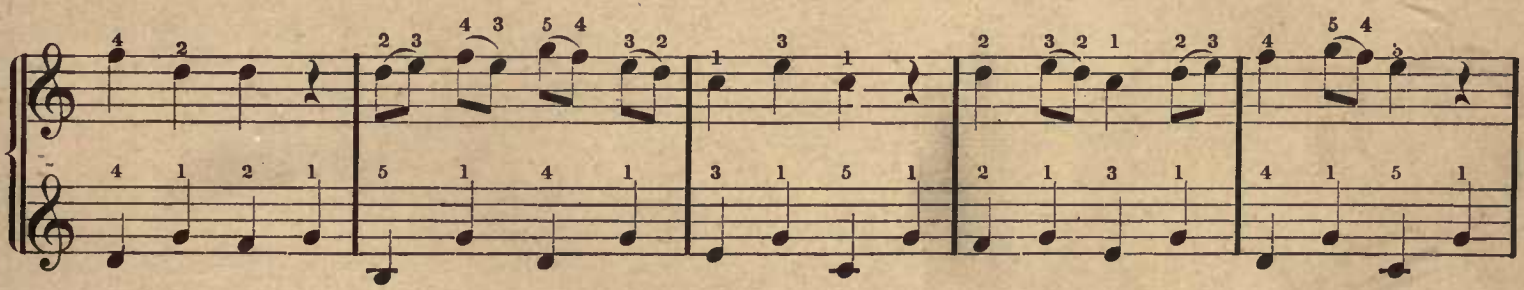


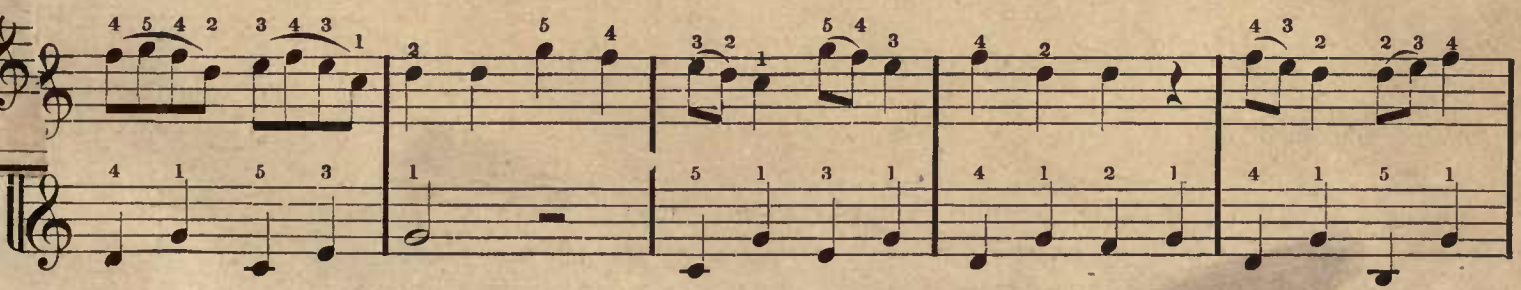


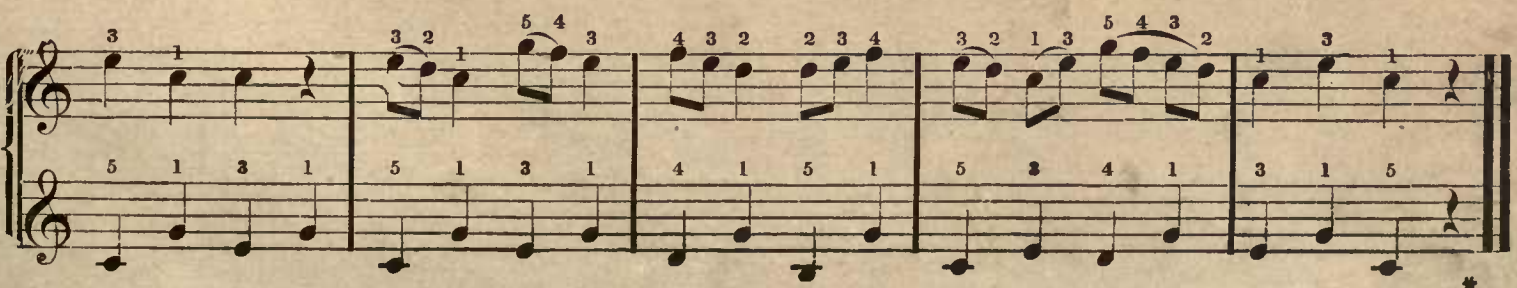
In the next exercise eighth notes are introduced. Two eighth notes are equal to one quarter note. Strike the first eighth note with the quarter note in the left hand and play the next without counting. If the pupil find it difficult to play the exercise in time, the teacher may introduce the word *and*, counting one and two and three and four and.

A tie placed over two notes upon different places on the staff means that the second note should be connected as closely as possible with the first note.









SECONDO.

FIRST DUETT.

Allegretto.

f *f*

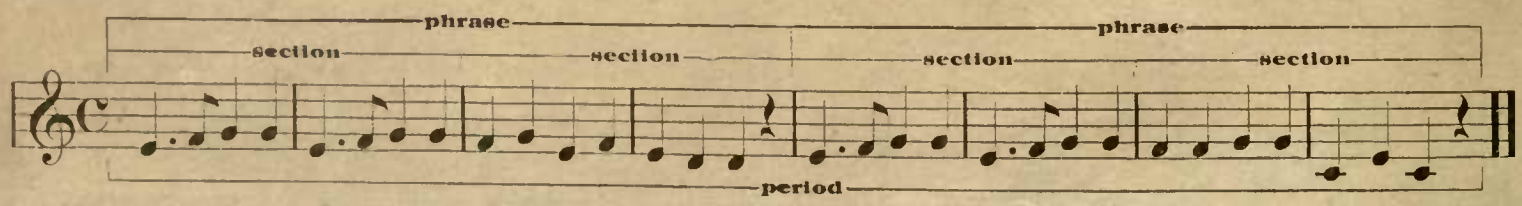
mf *p*

f

PHRASES AND PERIODS.

Music consists of melody and harmony. The former is the more important. We will now briefly examine the construction of a melody; at another time we shall also learn some lessons in harmony.

The beauty of a melody does not only depend upon the succession of tones, but also upon a correct grouping of measures. By placing heavy and light beats by the side of each other, we obtain a measure, and in a like manner we group measures into sections, sections into phrases and phrases into periods. The following melody, entitled "Eventide," appears elsewhere in this book.



The first two measures constitute the first section, which is counter-balanced by the second, consisting of the third and fourth measures. The same division takes place in the second half of the strain. There are eight measures divided into

PRIMO.

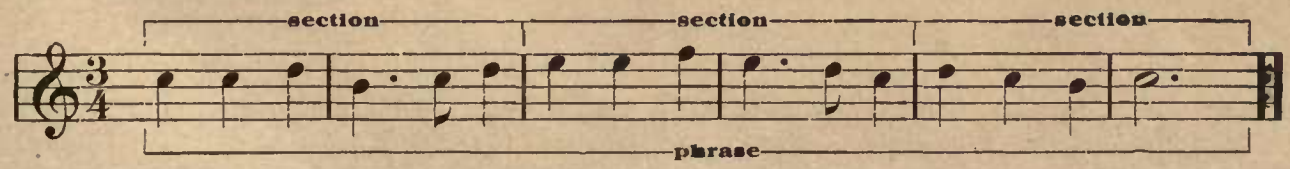
FIRST DUETT.

Eighth notes for the left hand.

Allegretto.

four sections. Two of them constitute a phrase, and the two phrases make up a period. The second phrase counter-balances the first, just as the last two sections of each phrase counter-balance the first two.

A period is a musical sentence which expresses an idea. The first phrase closes on D, the second on C, the **key-note** which affords us rest. A period may consist of 16 measures. In the following familiar strain we see a phrase of **six measures**. Such phrases are the exception.



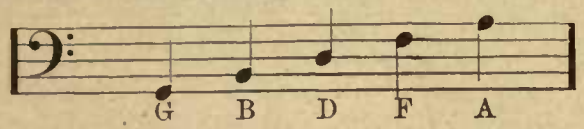
All musical compositions are made up of periods, phrases and sections, and in order to properly understand a piece of music we should know how to divide it into periods and phrases.

The student should now in a like manner divide not only the second period of this little piece, but every amusement which he is called upon to learn. This practice will afford a better insight into music, and consequently enable the student to play with better comprehension and more perfect expression.

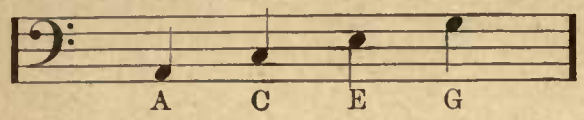
*

BASS NOTES.

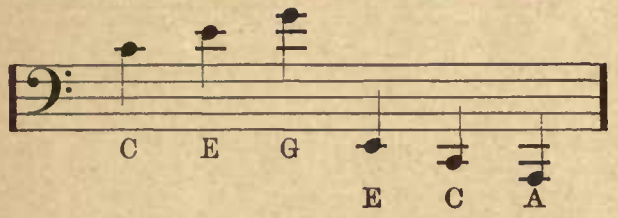
Having become somewhat familiar with the notes written in the Treble or G clef, we will now turn our attention to the notes written in the F or Bass clef. It is called F clef because the note which is written on the fourth line, that which lies between the two dots, is called F. The names of the Bass notes upon the five lines are:



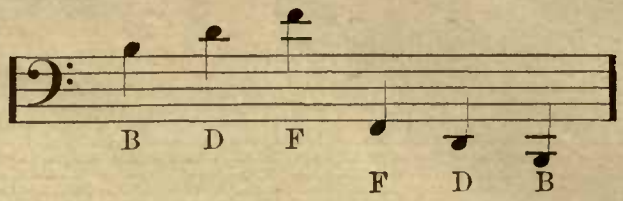
The names of the Bass notes on the four spaces are:



The names of the Bass notes on the leger lines are:



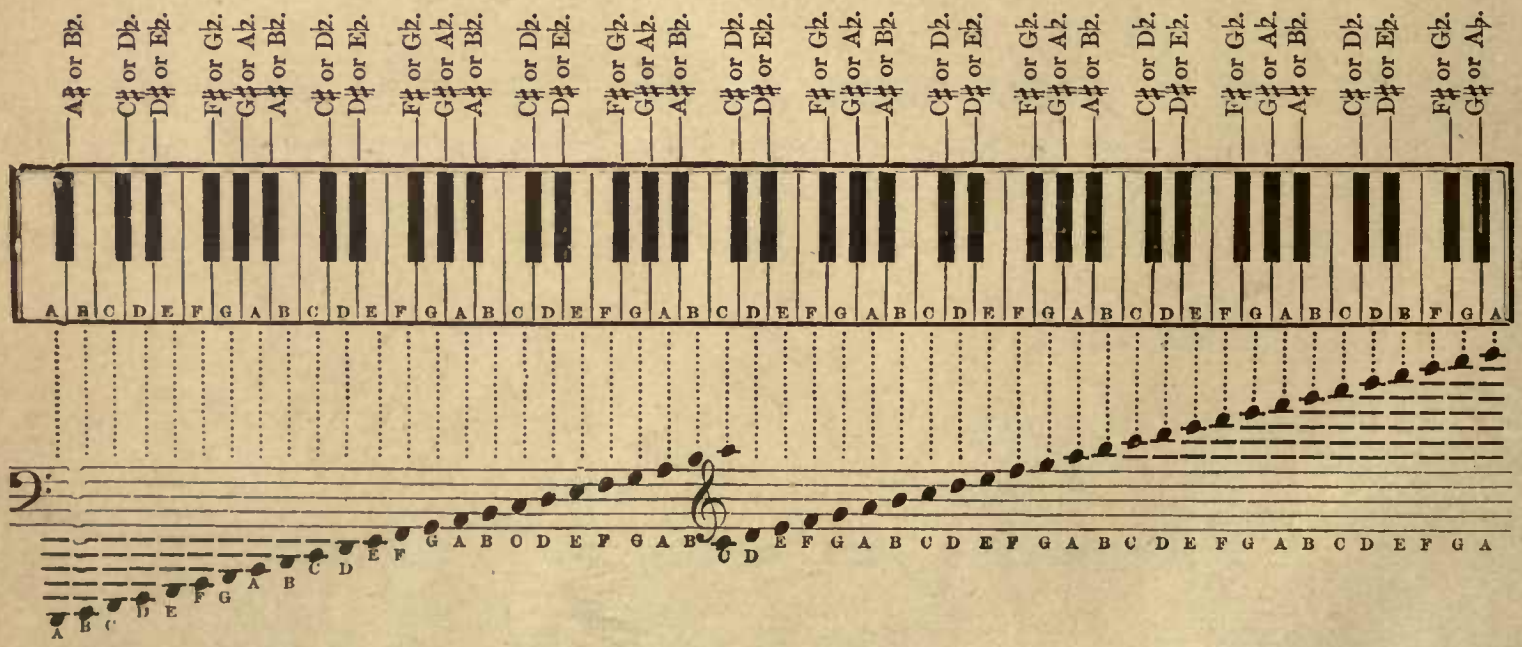
The names of the Bass notes upon the spaces between the leger lines are:



These notes the pupil must commit to memory, and the teacher should not proceed with the following lessons until the Bass notes are thoroughly learned. The teacher may facilitate the lessons by drawing the pupil's attention to the fact, that Bass notes are read two tones higher than the Treble notes, but attention should be drawn to the fact, that they are played two octaves lower.

Having employed the Bass clef, we are now able to represent upon the staff all the notes used in music. The following table shows the notes for every key upon the instrument.

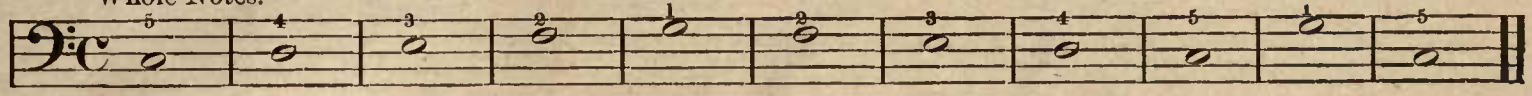
The student will observe that the last Bass and the first Treble notes represent one and the same key upon the piano. This C is called the middle C.



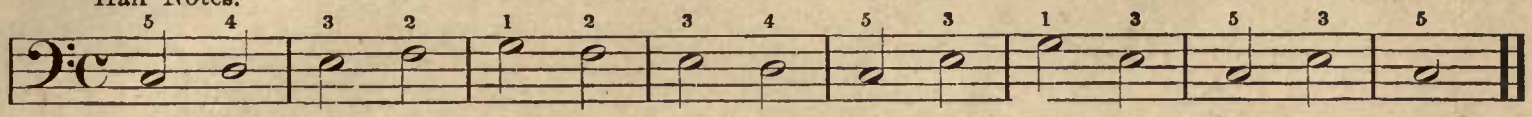
NOTE TO THE TEACHER.—Ask questions concerning the names and values of the notes in the following exercises. If pupils find it difficult to commit to memory two sets of notes, the teacher may proceed in the following manner: Suppose a pupil had to play the following exercise.

Let him ask the pupil what the name of the first note would be if it were in the Treble clef. The answer will be A. Then let the pupil transpose the note two tones higher and name it C. The name of the next note, if it were placed in the Treble clef, would be C, but as it stands in the Bass clef it is read two tones higher, namely as E. The process of transposition may be somewhat slow at first, but soon the pupil will have acquired a good degree of facility in reading Bass notes.

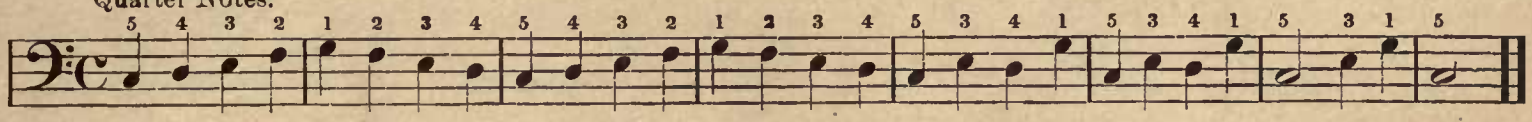
Whole Notes.



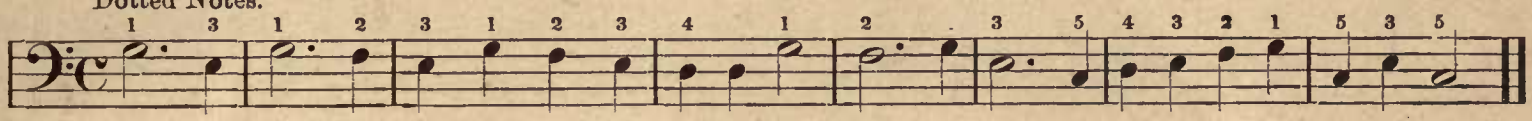
Half Notes.



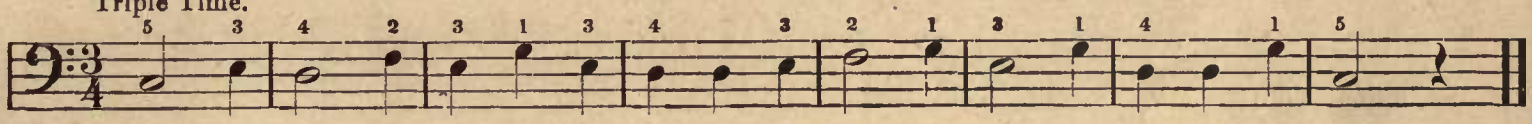
Quarter Notes.



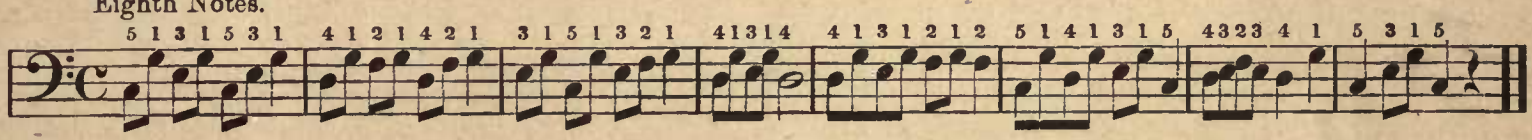
Dotted Notes.



Triple Time.

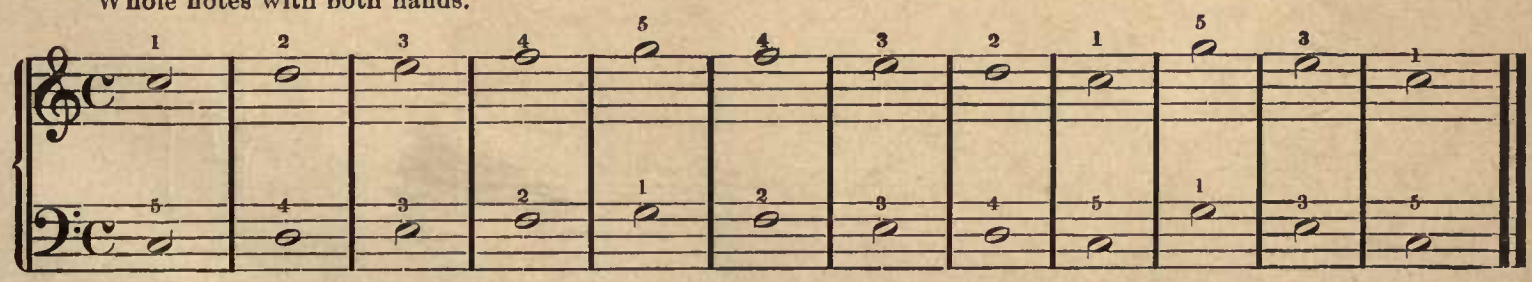


Eighth Notes.

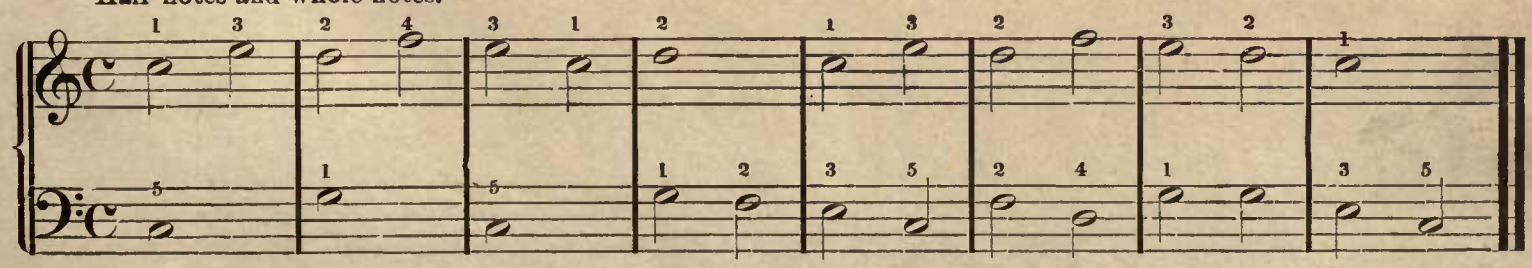


Hereafter you will always play with the notes for the left hand written in the Bass clef. This may at first sight seem difficult, but soon it will become easy.

Whole notes with both hands.



Half notes and whole notes.



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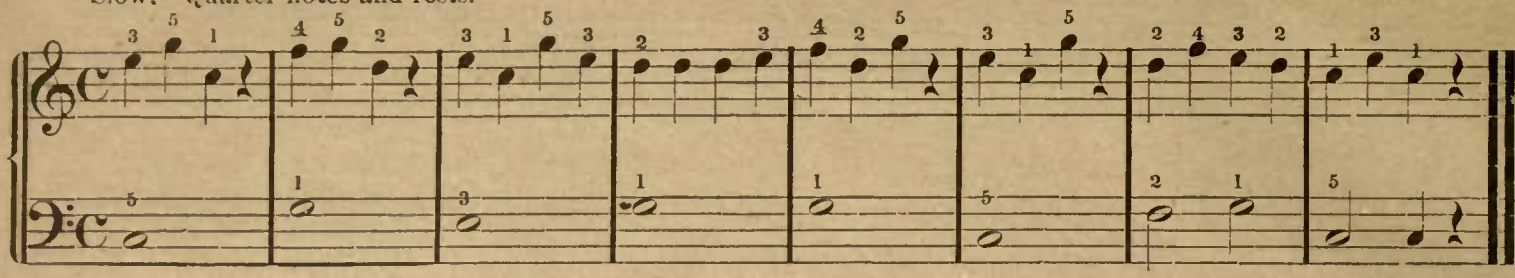
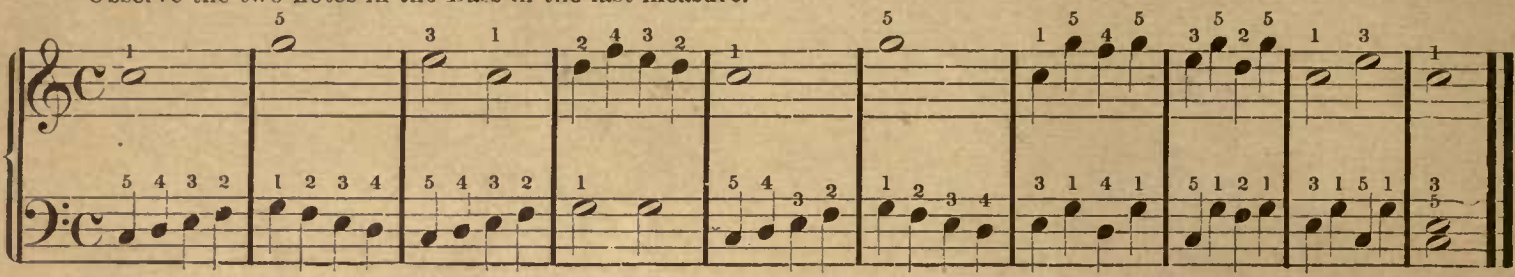
Slow. Quarter notes and rests.



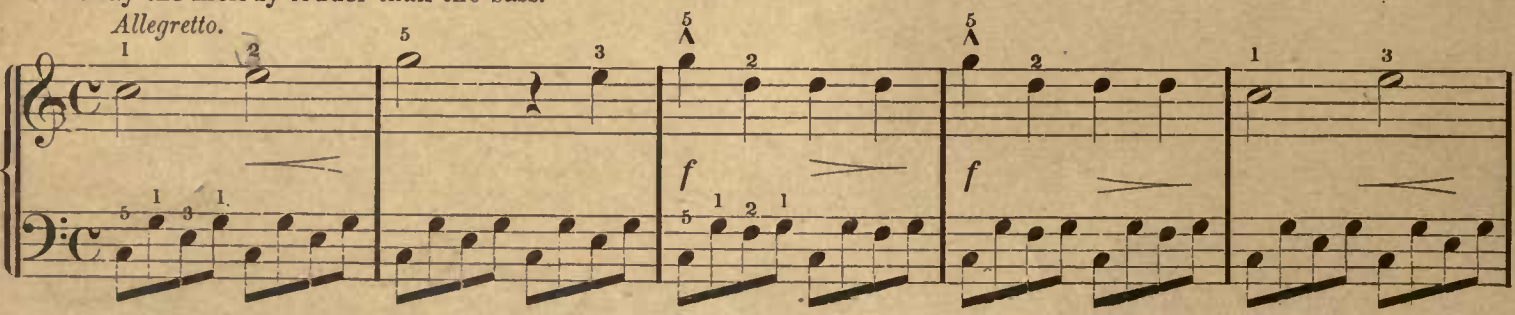
Observe the two notes in the Bass in the last measure.

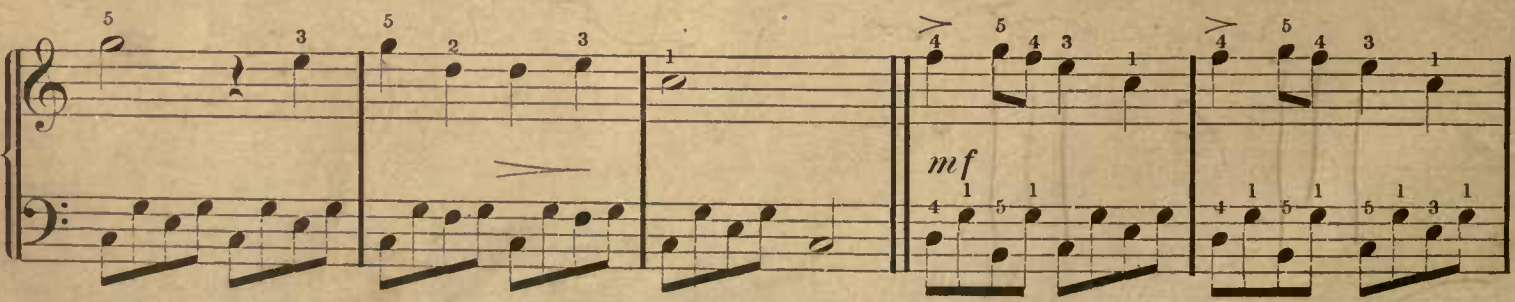


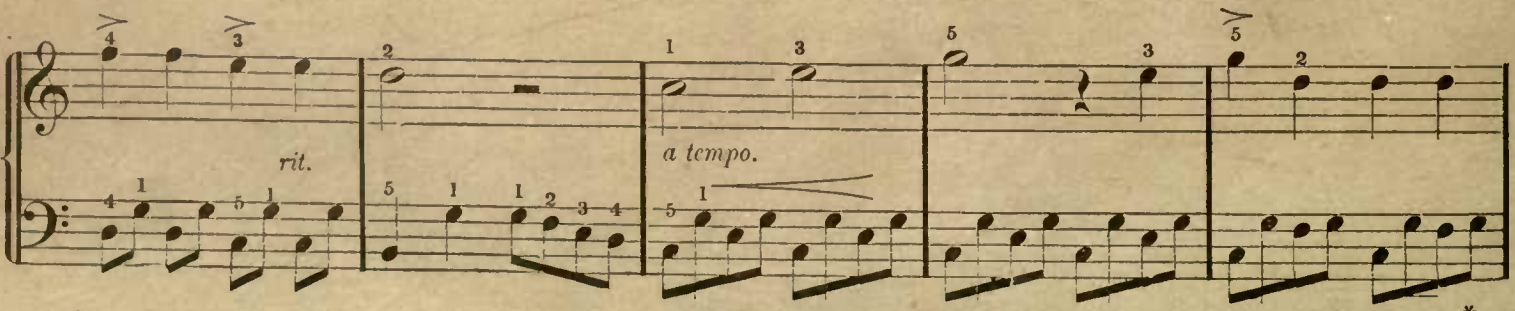
THE SHEPHERD BOY'S LAY.

Play the melody louder than the bass.

Allegretto.







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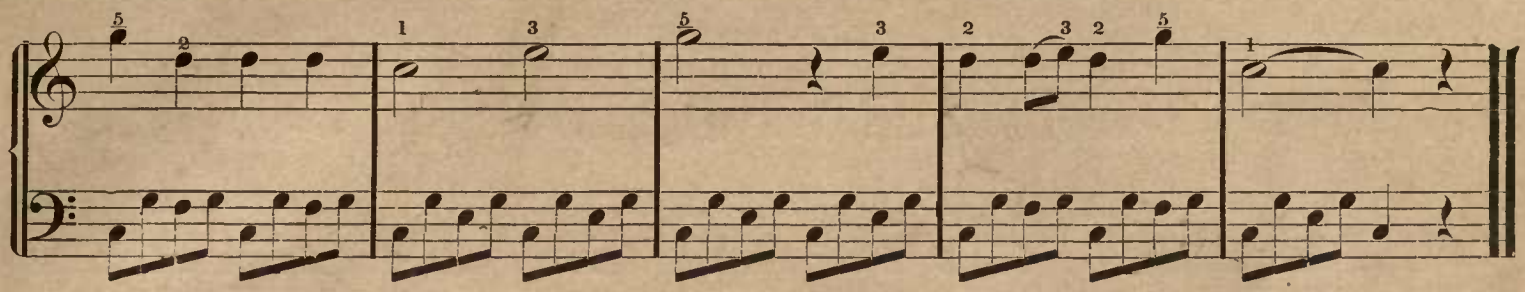


Observe that this piece is writtin in $\frac{3}{8}$ time, which is the same as $\frac{3}{4}$ time, with this difference, that the pupil now counts by eighth notes while before be counted by quarter notes. Sixteenth notes appear for the first time in this amusement, so also the tone A in the left hand, (see the 9th measure). Let the teacher play this little strain, so that the pupil may catch the expression with which it ought to be rendered. Try to play this piece with that gentleness which ought to characterize a Slumber Song. Play the melody stronger than the accompaniment, and watch all the expression marks.

SLUMBER SONG.

Slow.

mf

f

mf

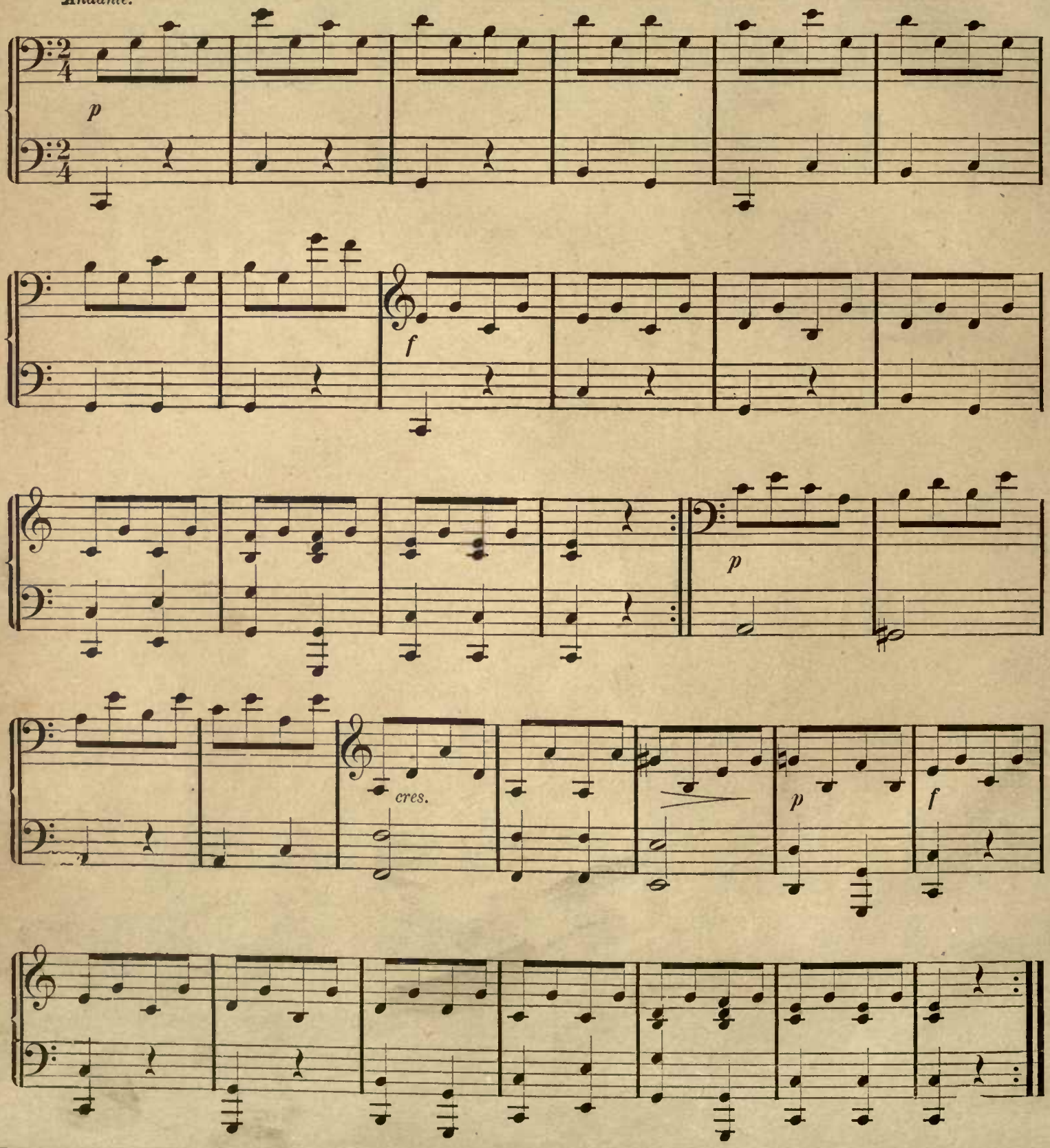
rit.

*

SECONDO.

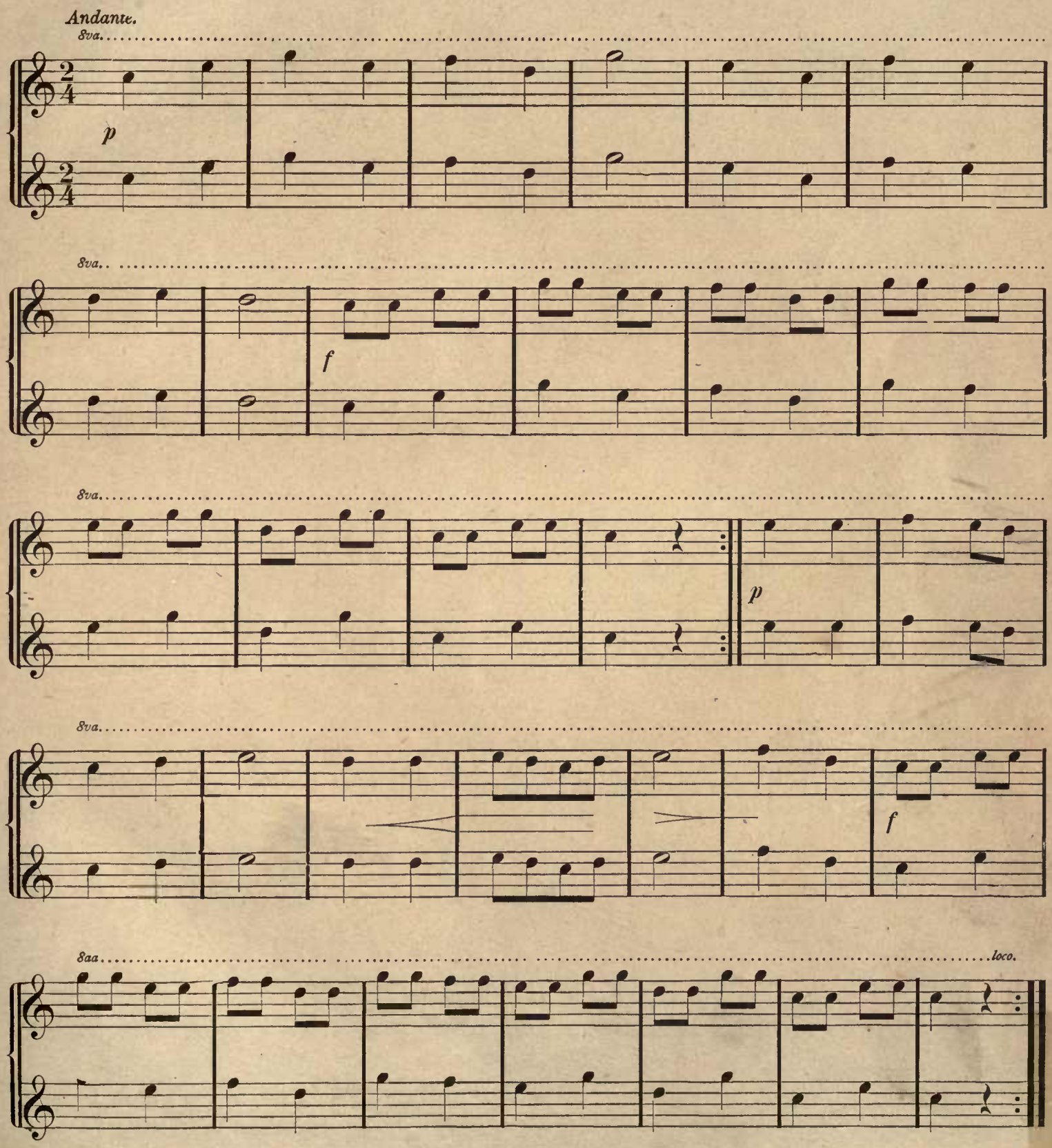
A LITTLE WILD FLOWER. **Second Duett.**

Andante.



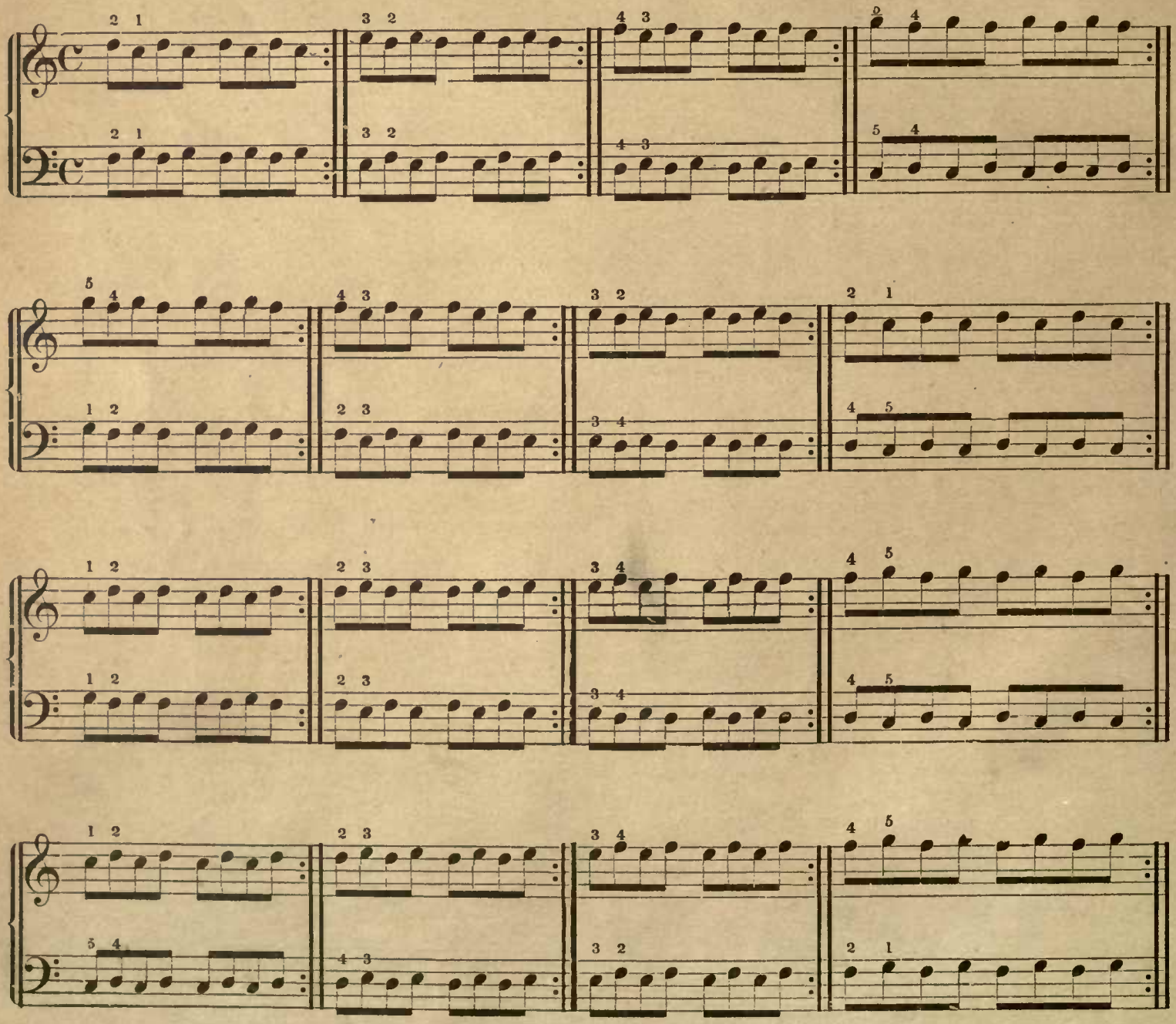
PRIMO.

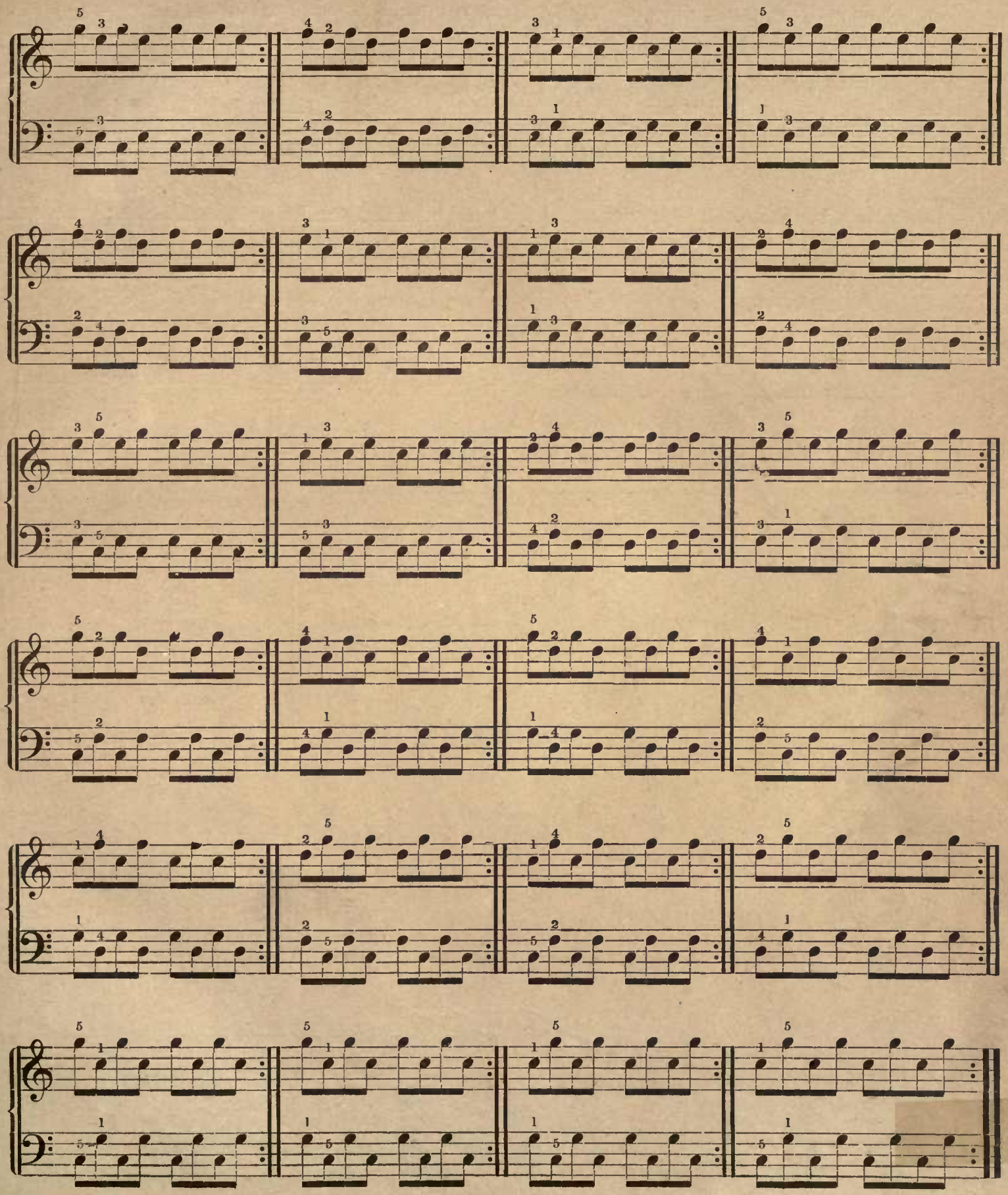
A LITTLE WILD FLOWER. **Second Duett.**



Five-Finger Exercises.

A daily practice of these Exercises is absolutely necessary for the pupil. They are designed to develop flexibility of the hand and fingers, strength and eveness of touch, independent action of the fingers. Without practicing them no person can become a good pianist. The student should, therefore, practice them with perseverance and care. The mere playing of them does no good. A pupil may play them for hours without deriving any benefit from them. They will only prove profitable when played with a motionless hand, the fingers striking from the knuckle-joints. Watch your hands, therefore, while playing them. Always raise the finger which lies on the keys, at the same instant that the other strikes. Never allow two tones to sound together. Strike all the keys with equal force. Inasmuch as the fourth and fifth fingers are weak, greater efforts are required when using them. Play these exercises each about twenty times, first with single hand and very slow—afterwards with both hands and increased velocity. Never let a practice hour pass without first playing these exercises. Rather neglect the other part of your lesson, than omit playing these exercises. It is not necessary that the pupil should play all these exercises for the teacher when reciting his lesson. A few selections will enable the teacher to see what progress the pupil has made, and in what condition his hands are.





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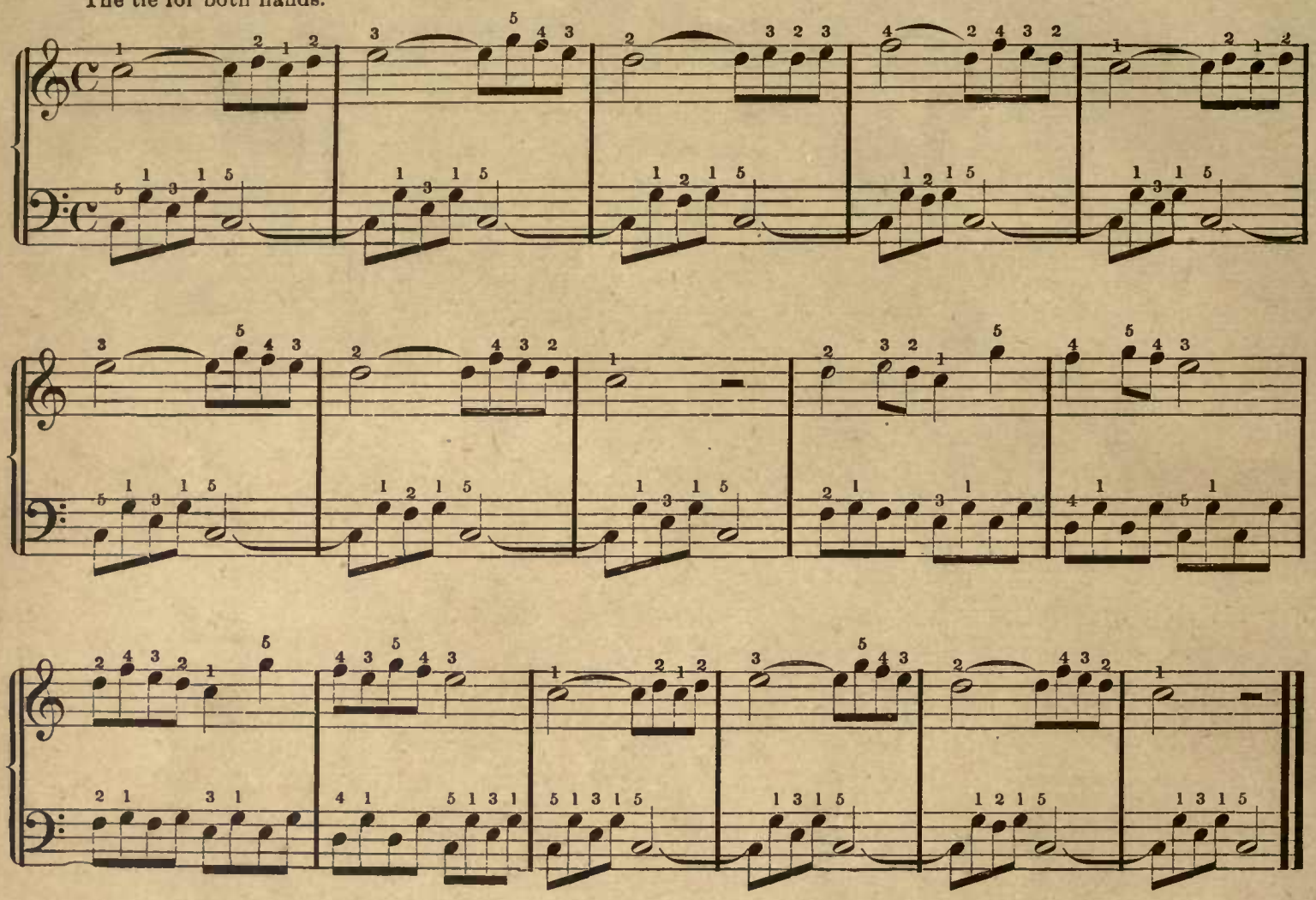
When playing the foregoing Exercises, the fingers, preparatory to striking, should be raised as high as possible. The tips of the fingers should be held about on a level with the black keys.

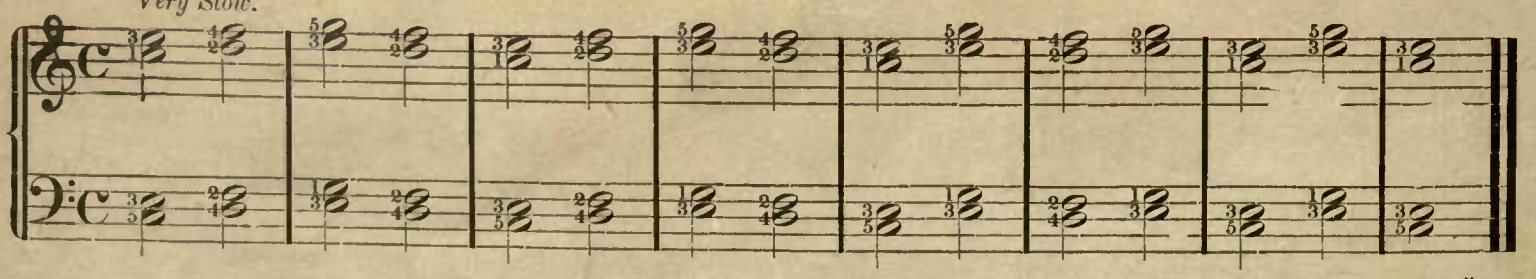
The tie for both hands.



Exercise in Double Notes.

While at another place special exercises will be offered for playing double notes, the following have been introduced in order to prepare the pupil for such double notes as may occur in the amusements. The touch should be the same as in the preceding exercises; that is, the fingers should move from the knuckle-joints. When one set of fingers strikes the keys, the other set should instantly leave the key-board. Strike both keys at once and with equal force. Avoid all motion of the arm and stiffness of the hand. The fingers should be held quietly over their respective keys and none should move except those that play.

Very Slow.



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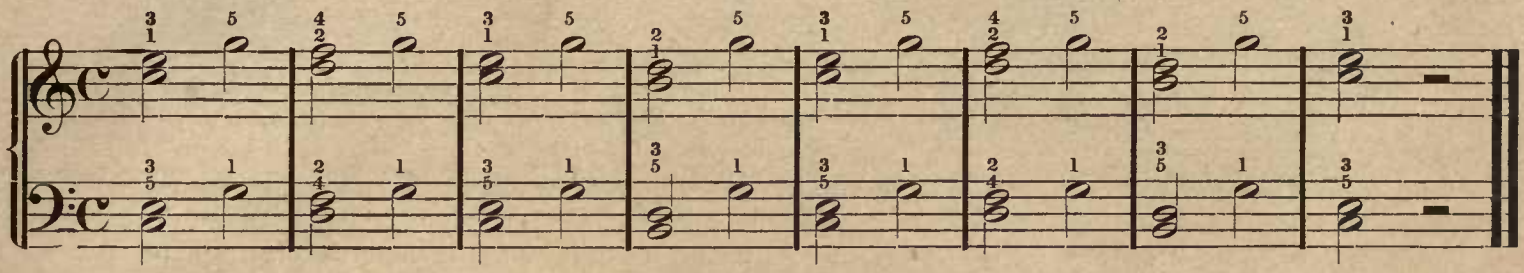
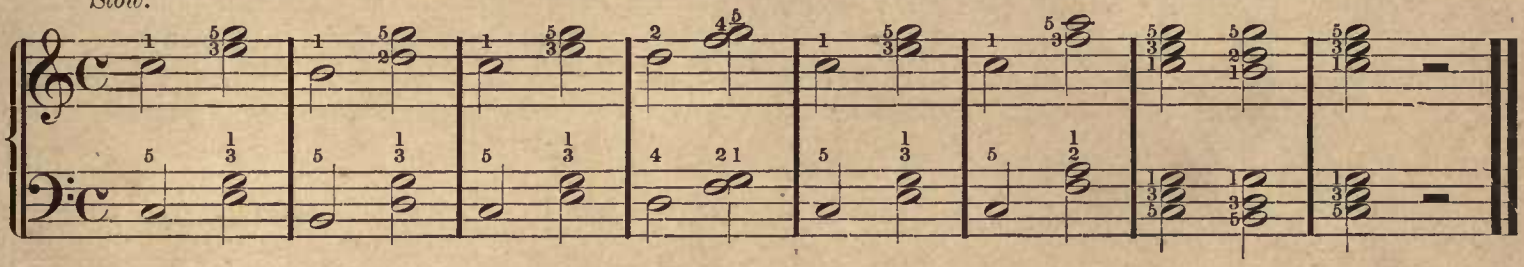
Thus far our exercises have been limited to five tones in the treble. In the fourth measure a new tone (*b*) is introduced. We will now gradually extend our tone limits. Be careful to observe the fingering, count loud and hold your hands still:



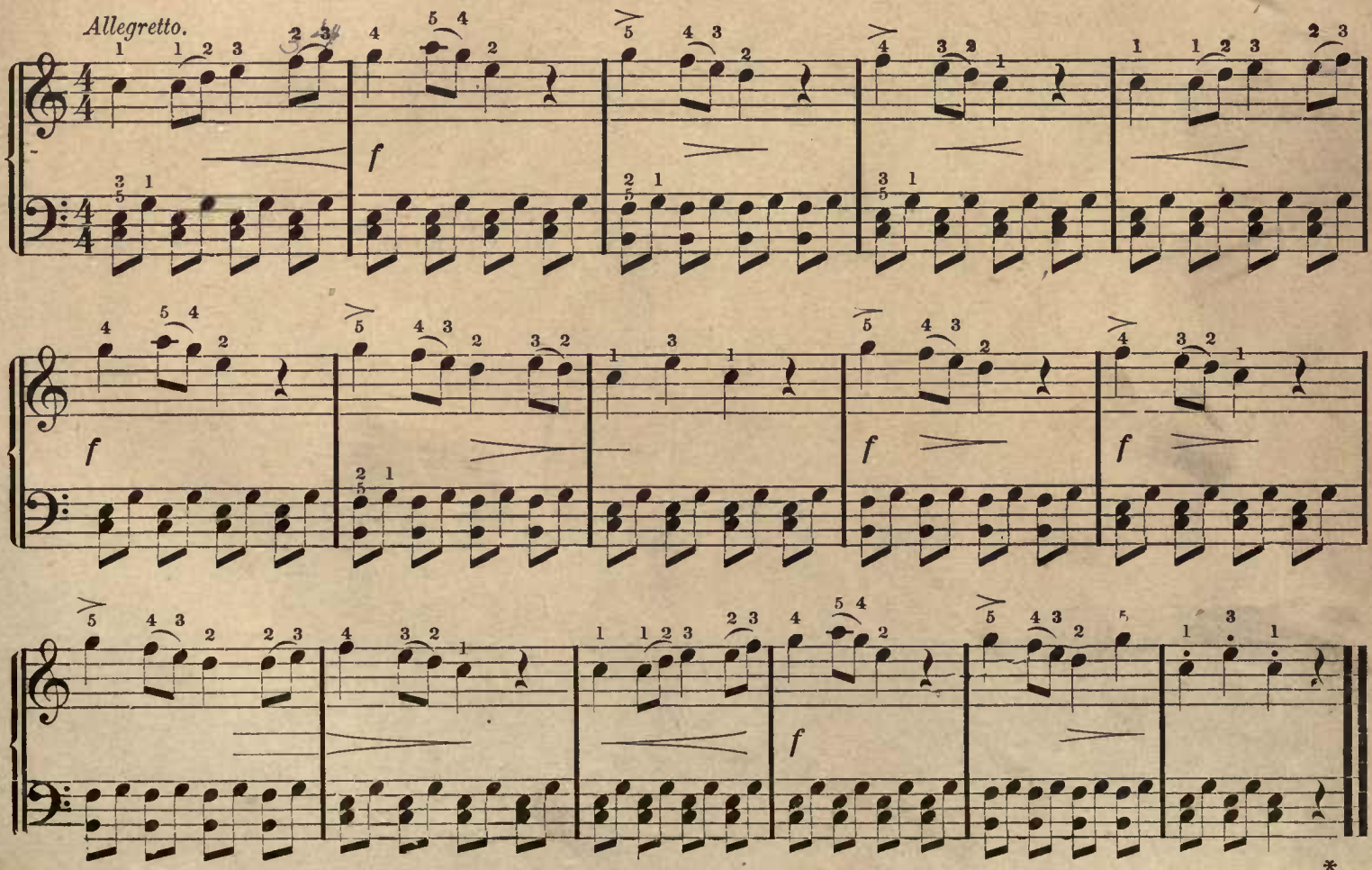
In the 2d measure of the following exercise we find B in both hands, and in the 6th we notice A. Both are for the first time introduced. In the fifth measure the tones F and G, though printed by the side of each other, are to be played at the same time. The reason why they are thus printed is the fact, that F could not be printed under F without the lines of both notes falling into each other. Observe, also, that the exercise closes with chords of three notes.

Slow.



POPULAR AIR.

Allegretto.



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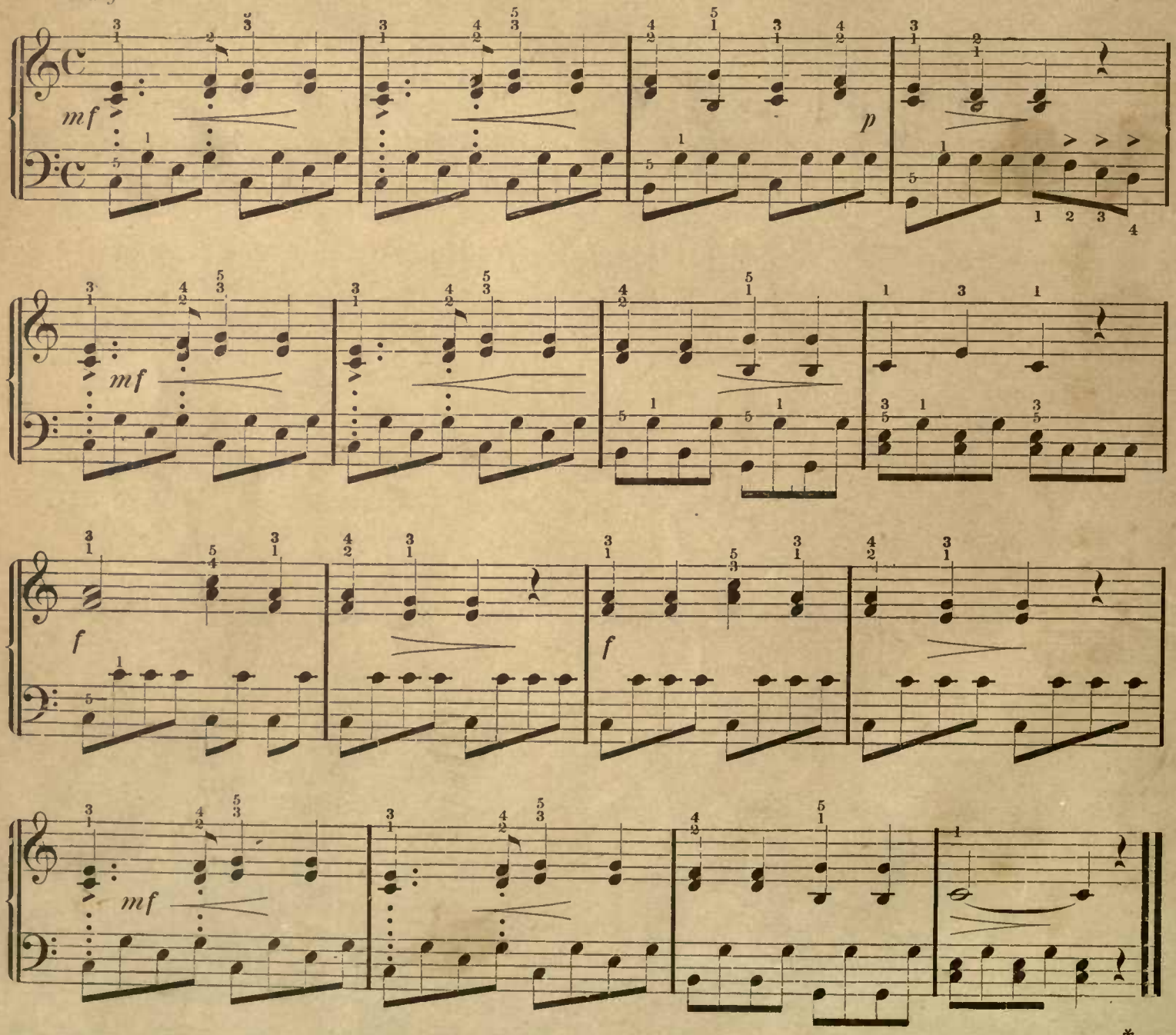
In the following exercise the treble is written an octave lower than heretofore. This gives the student an opportunity of reading the same notes upon different degrees of the staff. A new note is introduced for the left hand—namely C, on the first leger line above the staff. In the 9th measure the hand changes position, but in the 13th measure, however, it assumes its original position.

Play the air below very slow, and give the melody that prominence which in a previous lesson we said it should have. What are the proper proportions of loudness between the air and accompaniment? All pupils, even those who are young in years or have but recently begun their musical studies, should be taught to play with expression, for only then will they derive true pleasure and real benefit from their studies. It is a truism which every teacher ought to accept, namely, that without impressions, no expression is possible. For this reason the pupil's imaginative powers should be awaken, strengthened and properly guided. Sentiment should be stimulated, and the pupil should be induced to give expression to it through the medium of tone. Surely youth is the best time in life to receive impressions.

EVENTIDE.

Adagio.



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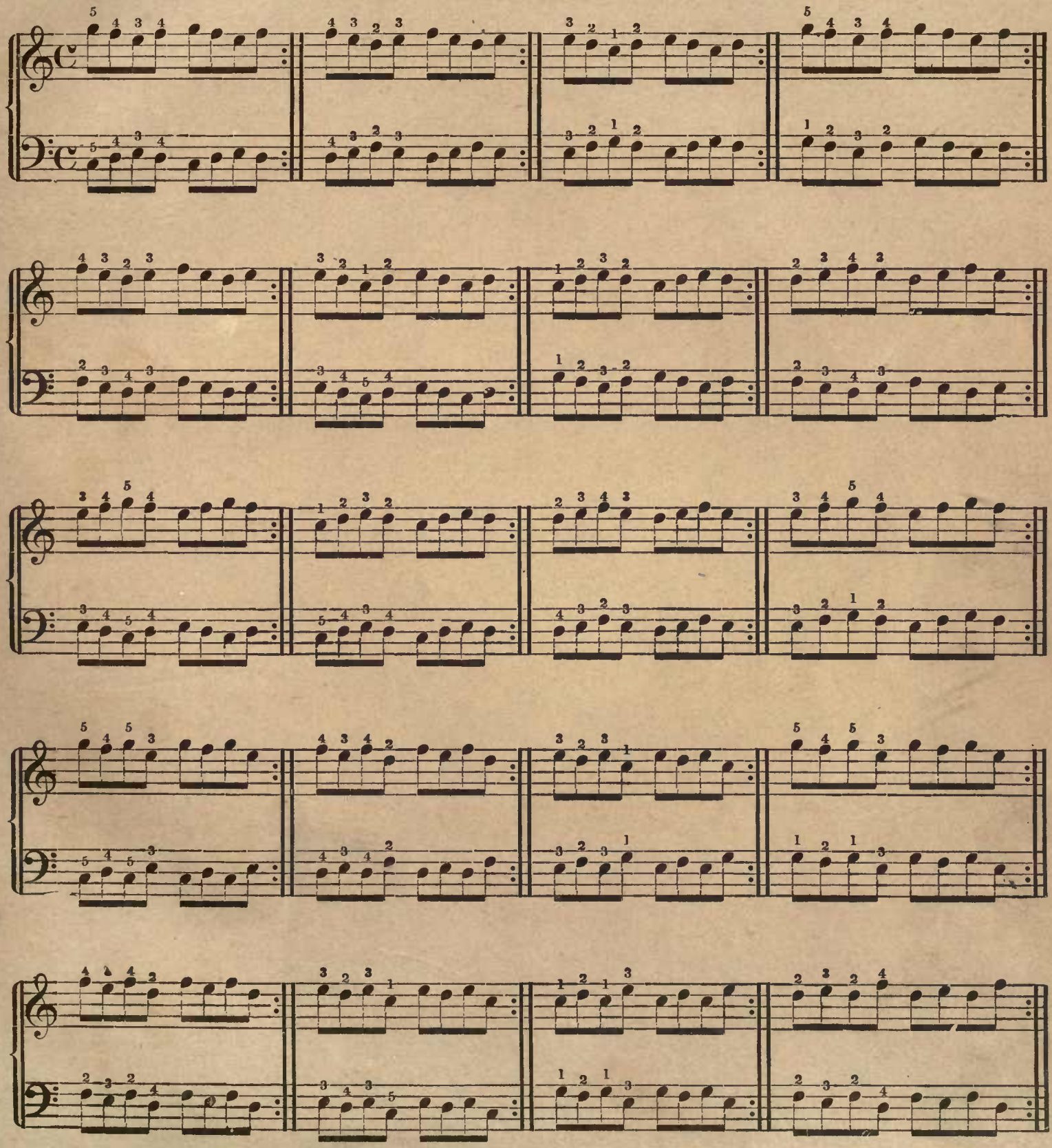
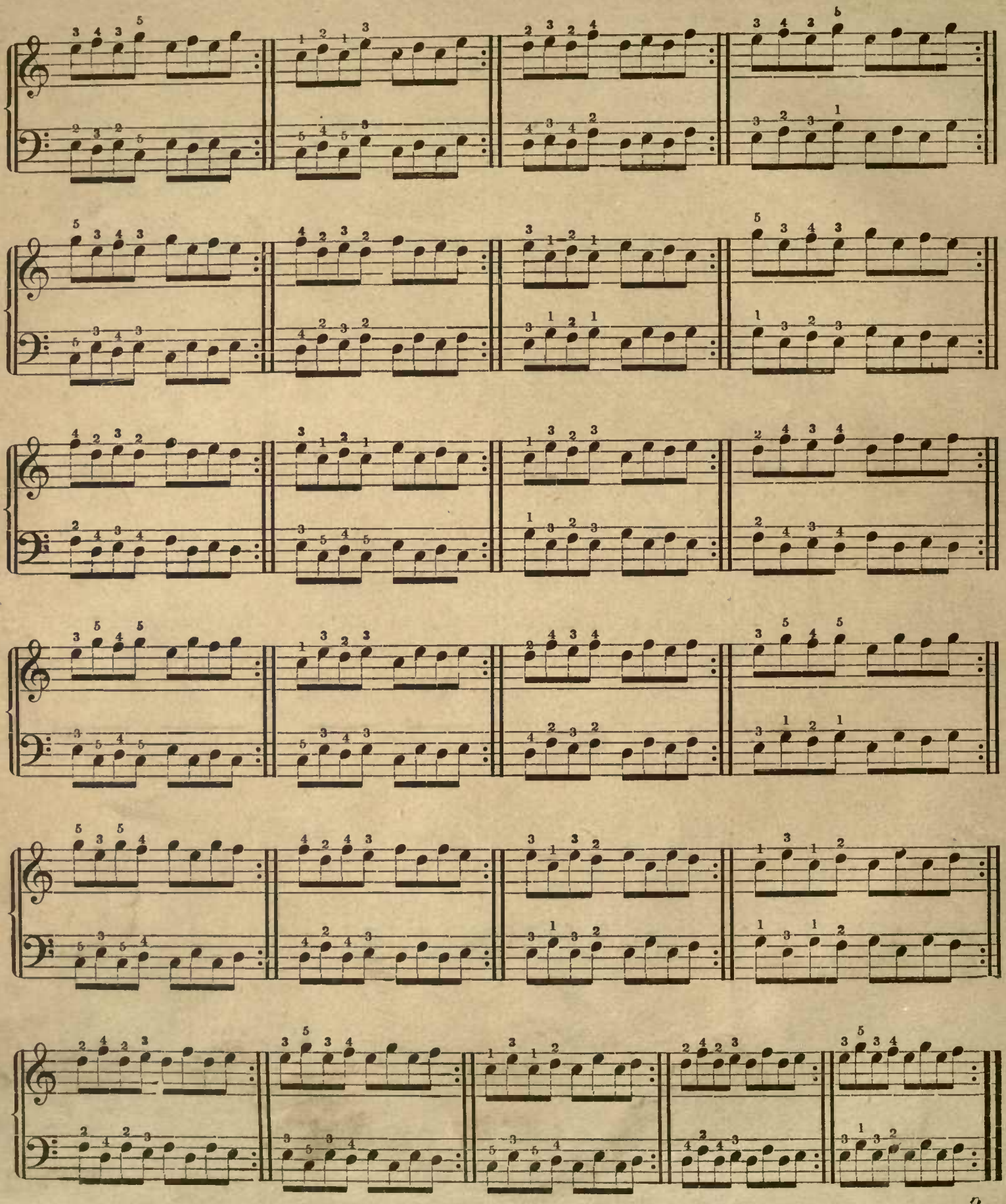
Five-Finger Exercises.

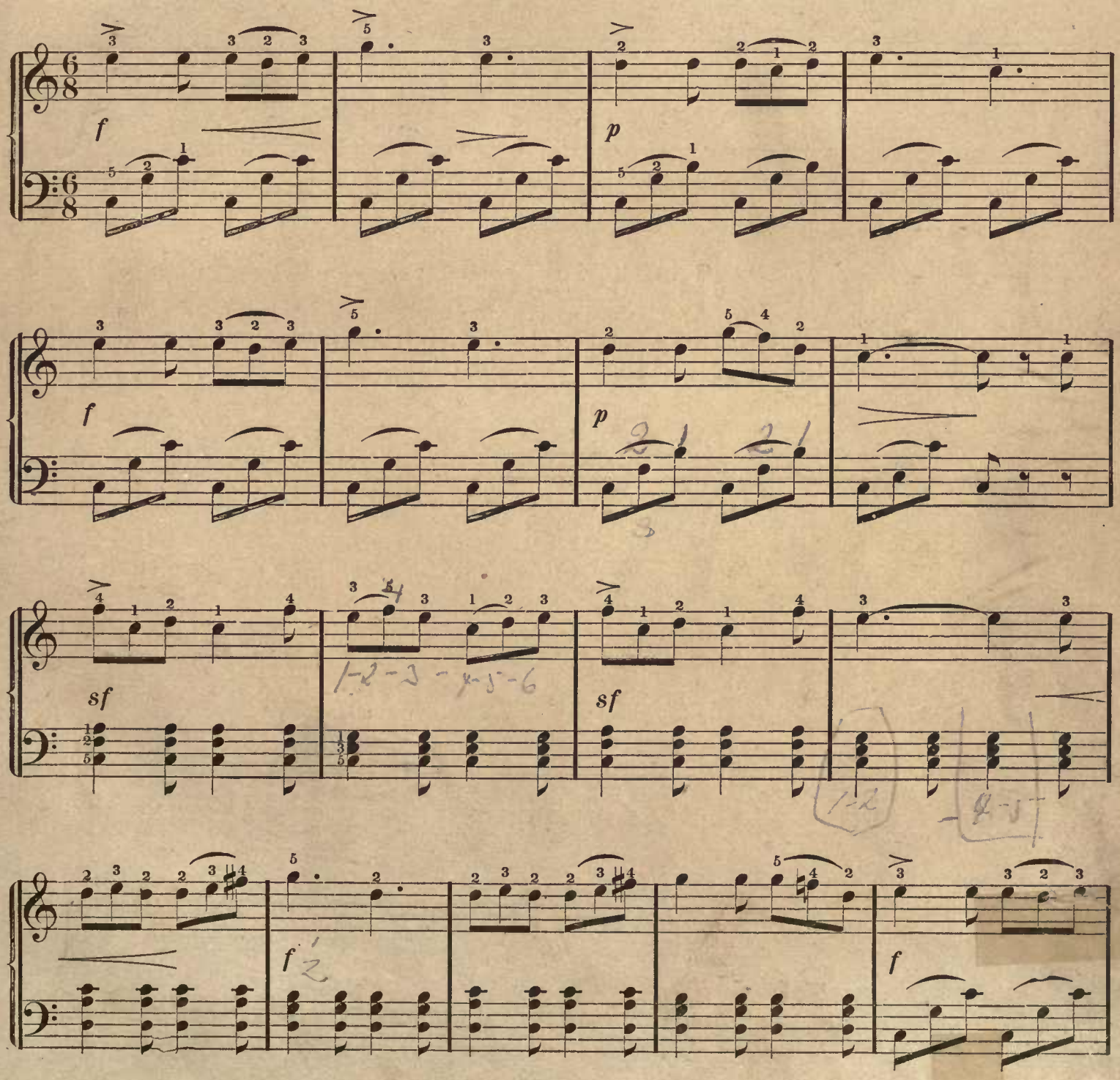
The first series of Five-Finger Exercises were for two fingers only; the following are for three fingers. The same rules given with regard to playing the others are to be applied to the following.

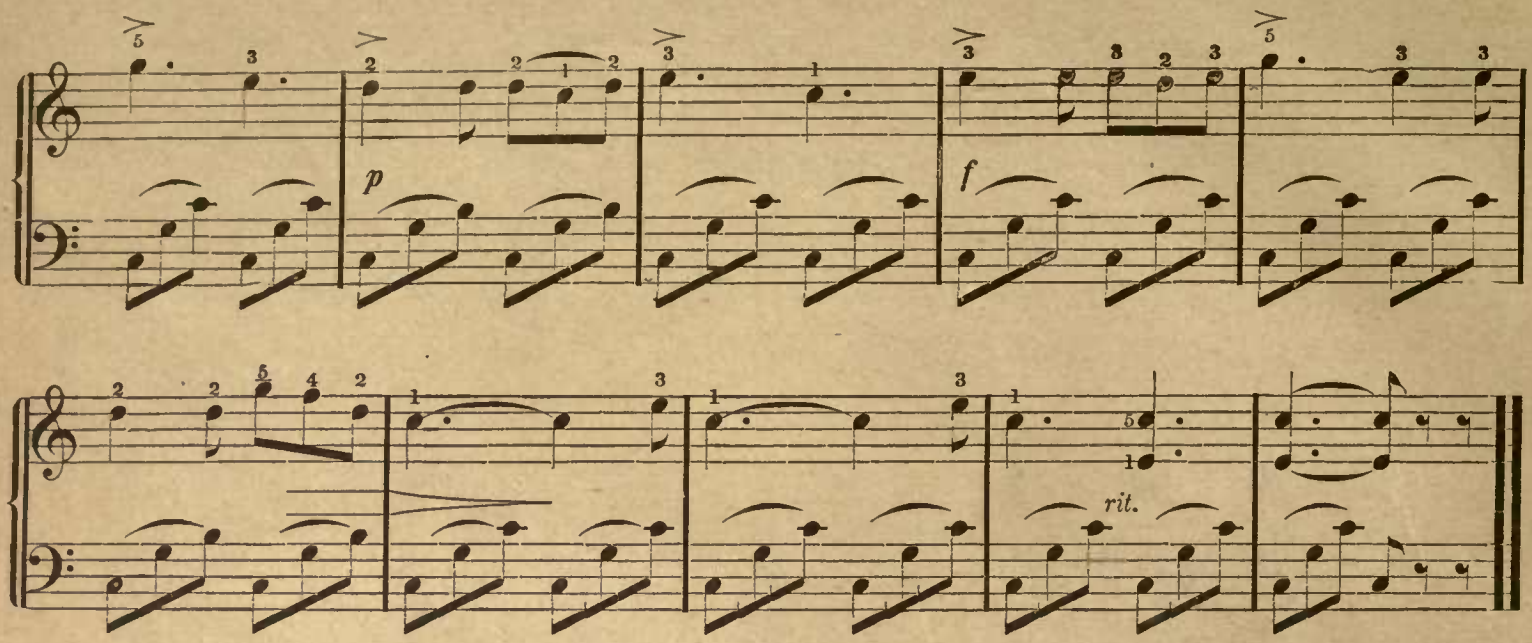




Hold the hand very still while playing the first eight measures of the accompaniment. Play it softly, so that the melody may be well heard. In the 9th measure three tones are struck together. A succession of tones is called a melody; a combination of tones, simultaneously struck, is called a chord. In the 13th and 15th measures a sharp is introduced. These are simply accidental sharps, and as such have no effect beyond the measure. All the exercises and amusements thus far used have been written in the key of C, which has no signature. Play this little piece in moderately lively time.

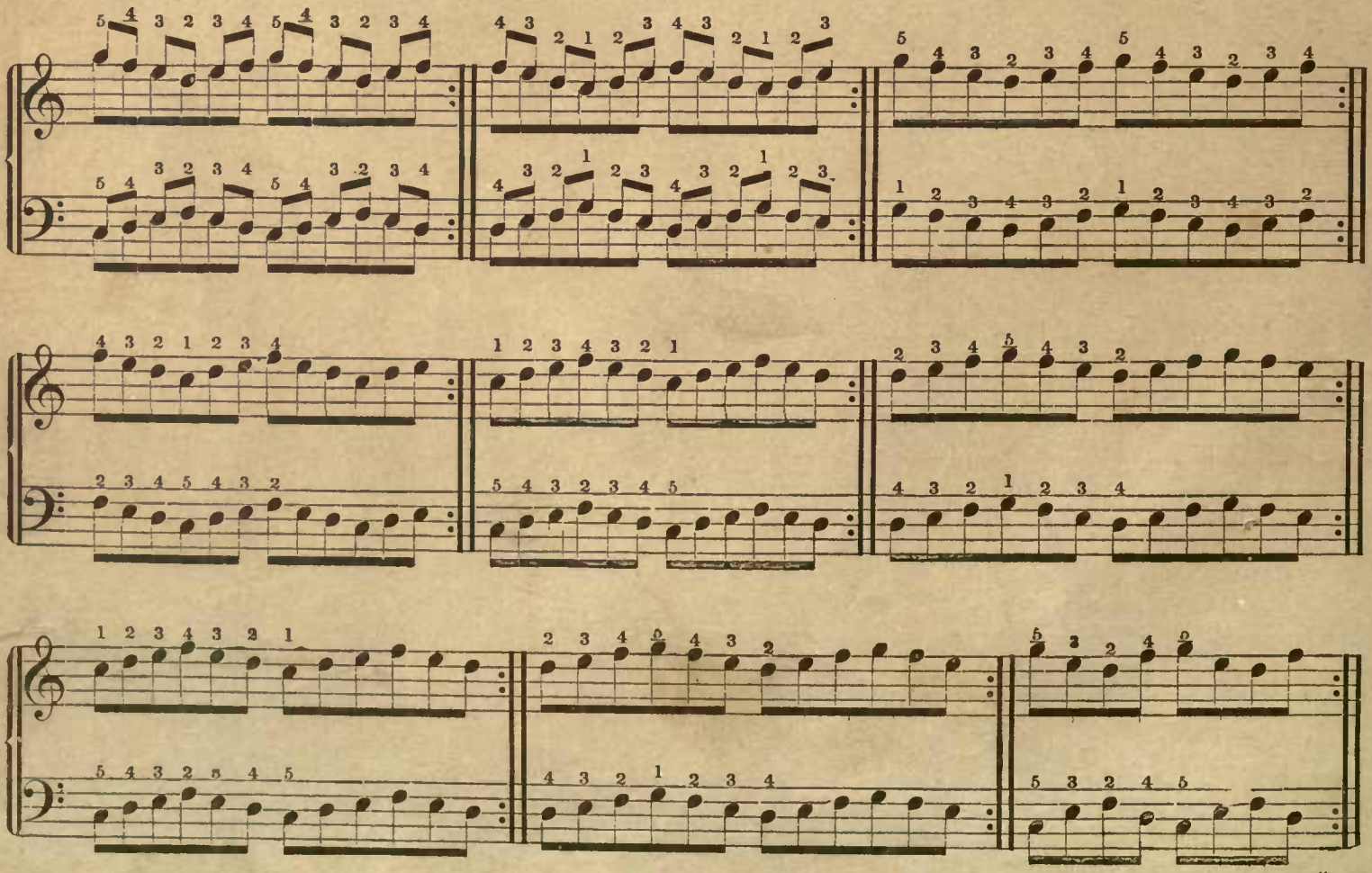
MAY DANCE.





Five-Finger Exercises.

The preceeding Five-Finger Exercises were for three fingers only; the following are designed for four fingers. Be careful to give all fingers an equal touch. Hold your hand right. Keep it still, and strike with your fingers from the knuckle-joint only.



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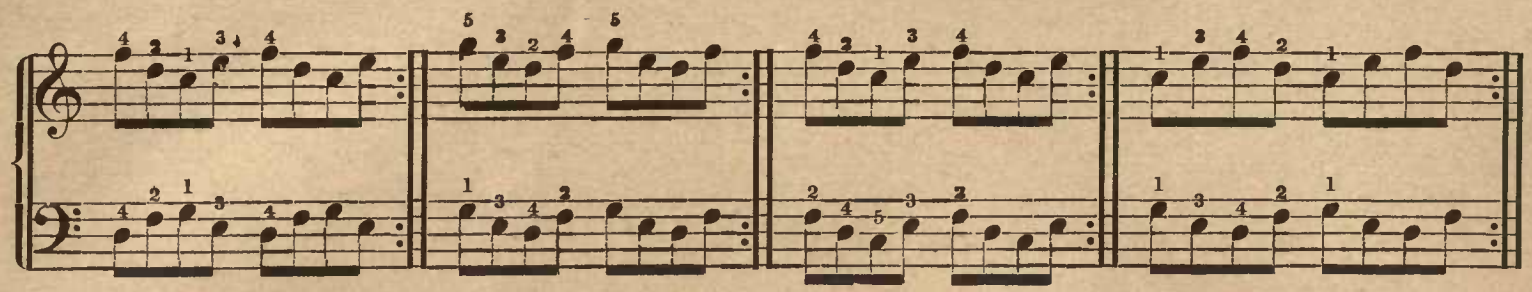

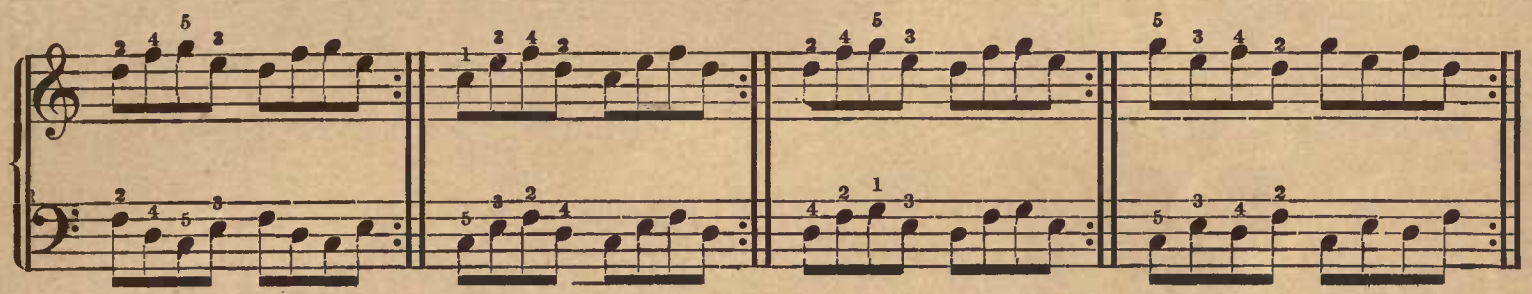

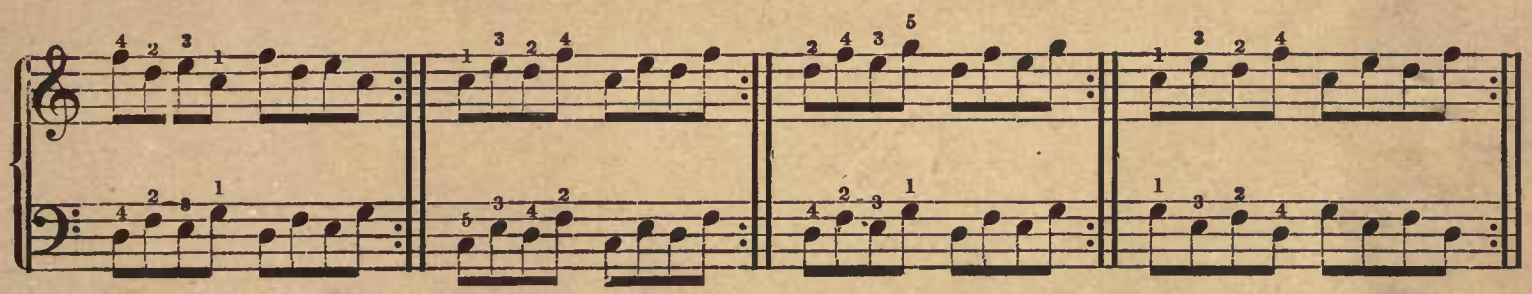

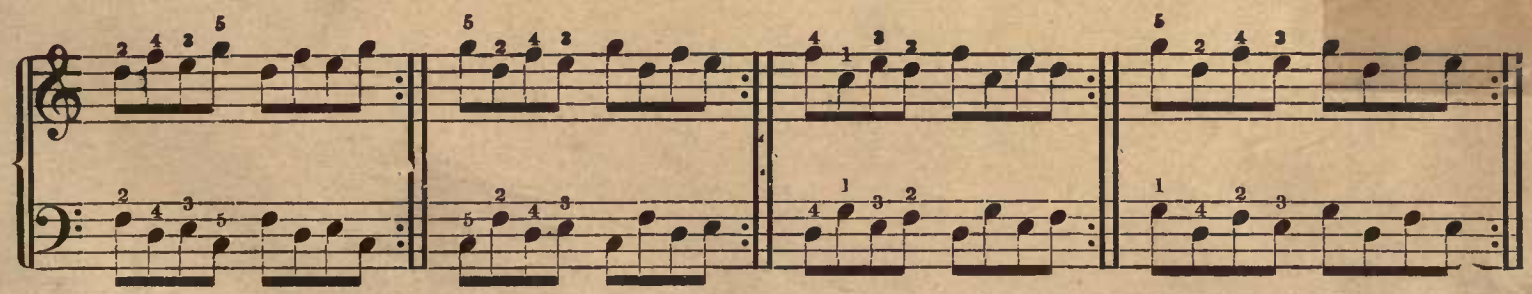

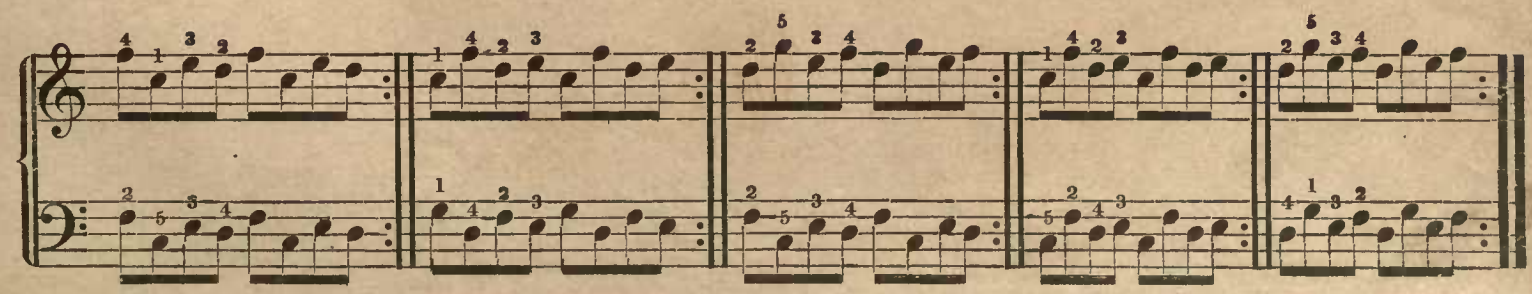

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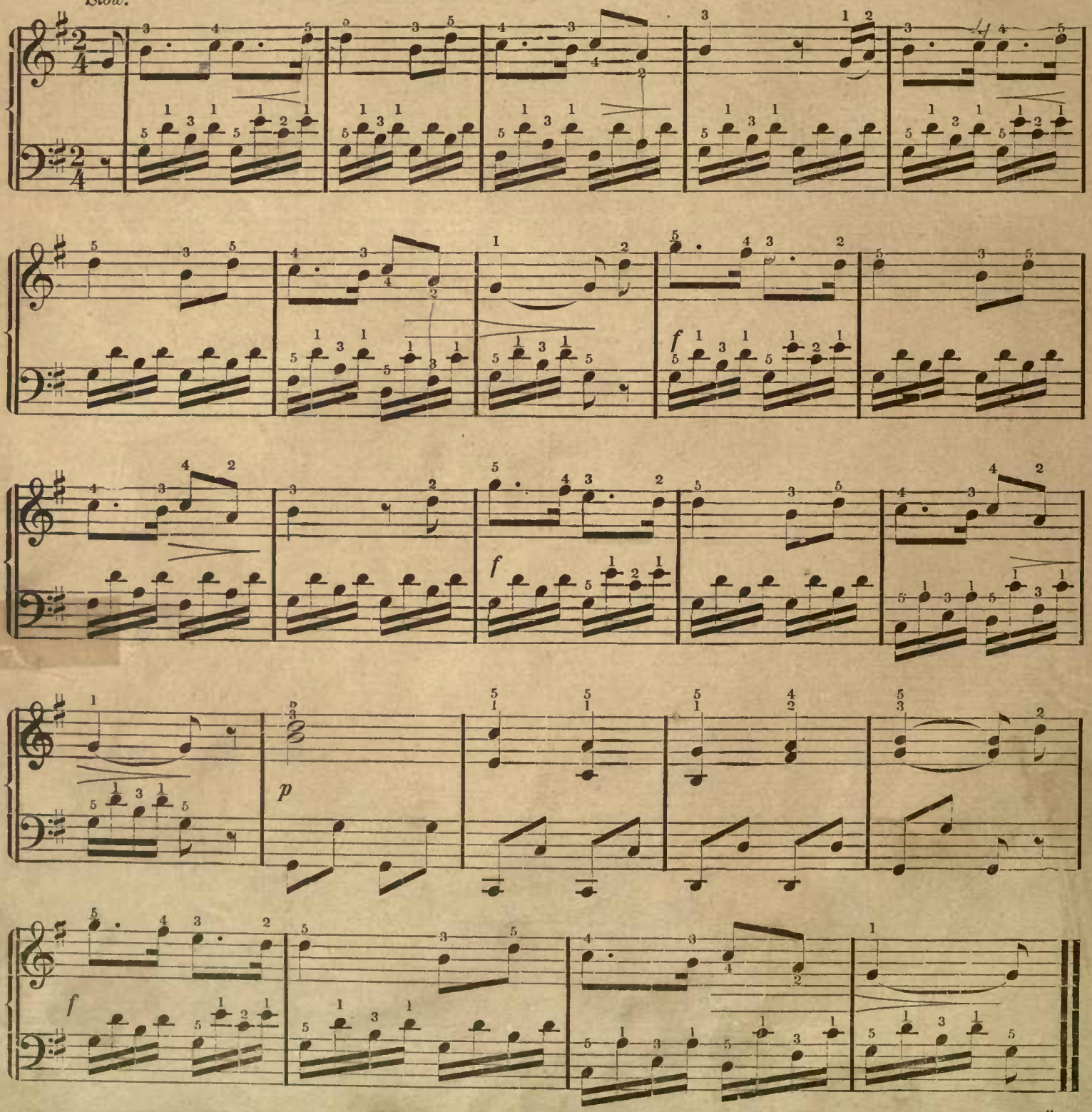
We have thus far played in but one key, namely, that of C major; a key which has neither sharps nor flats as a signature. We will now step five tones upward from C to the key of G, which has one sharp, namely on F. In the following familiar air, F-sharp is placed at the beginning of each line, and therefore it affects all the F's in the entire piece. All F's, unless otherwise indicated by a natural sign, will be sharped without any special sign applied to the note. Observe the change in the fingering from the 9th to the 10th measures. Play the piece slowly, emphasize the melody well, play the bass smoothly and softly.

HOME, SWEET HOME.

Slow.



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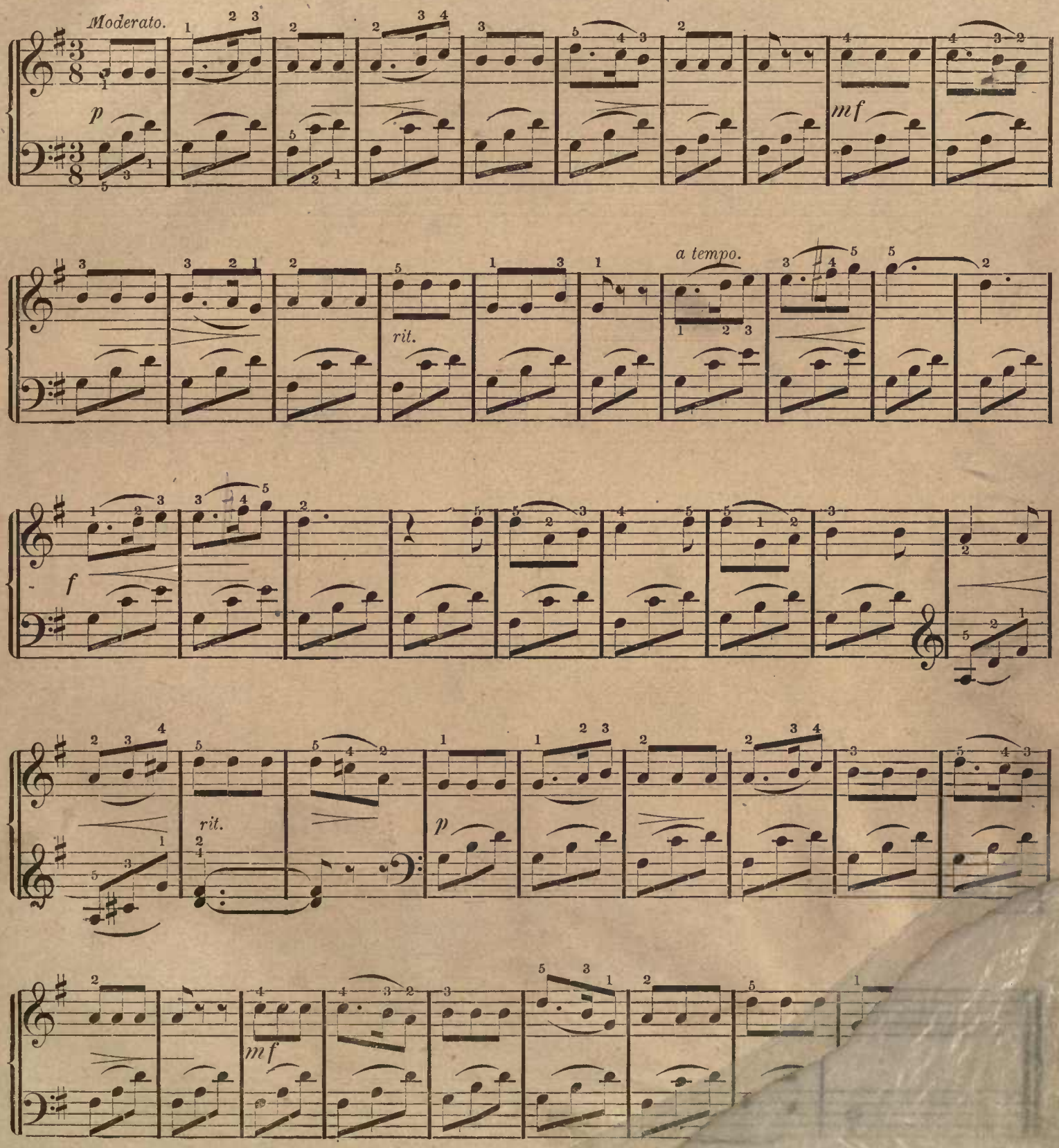
GENTLE HEART.

RONDO.

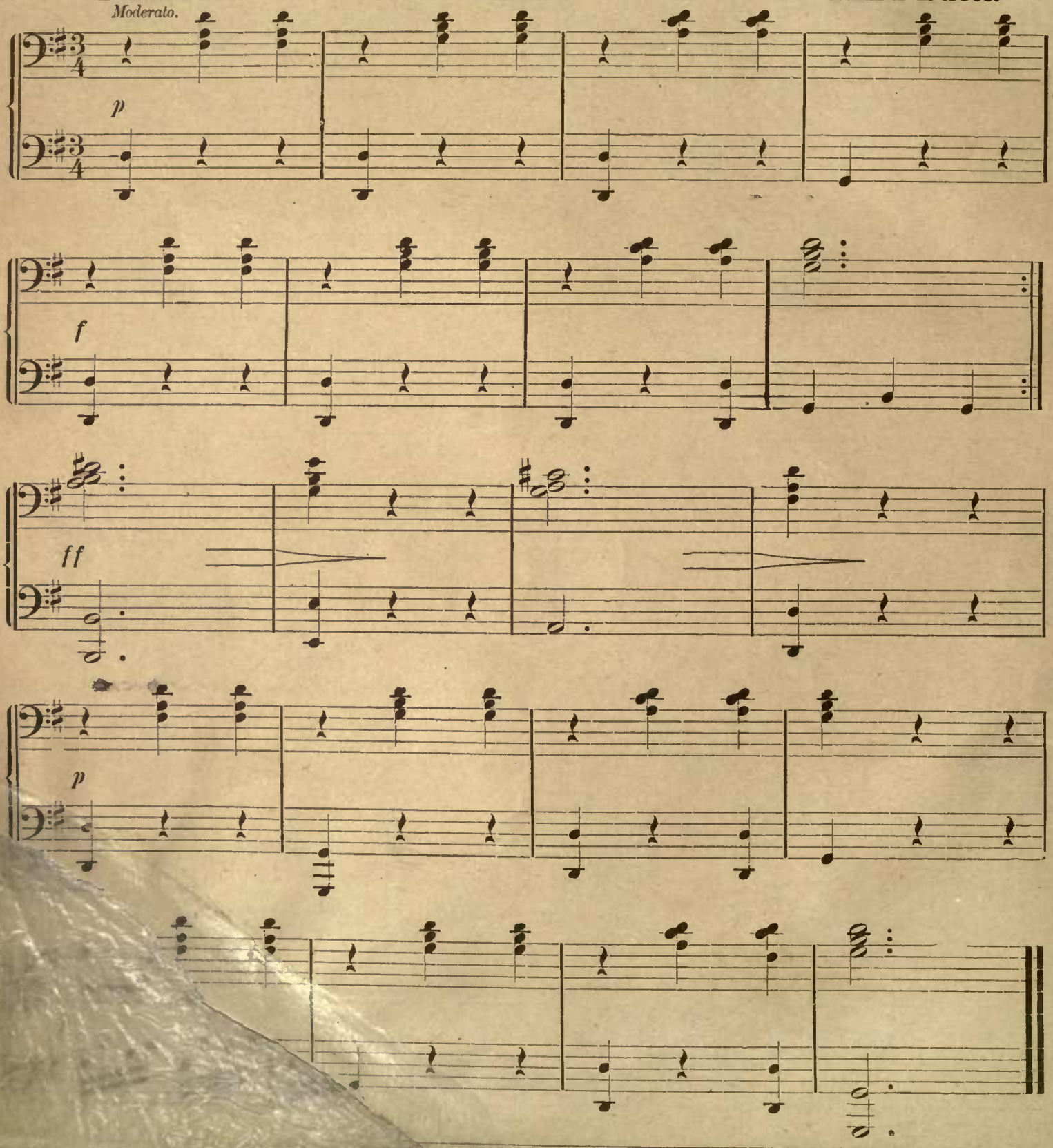


SECONDO.

HAPPY DREAMS.

Teacher. **Rondo.** **Third Duett.**

Moderato.

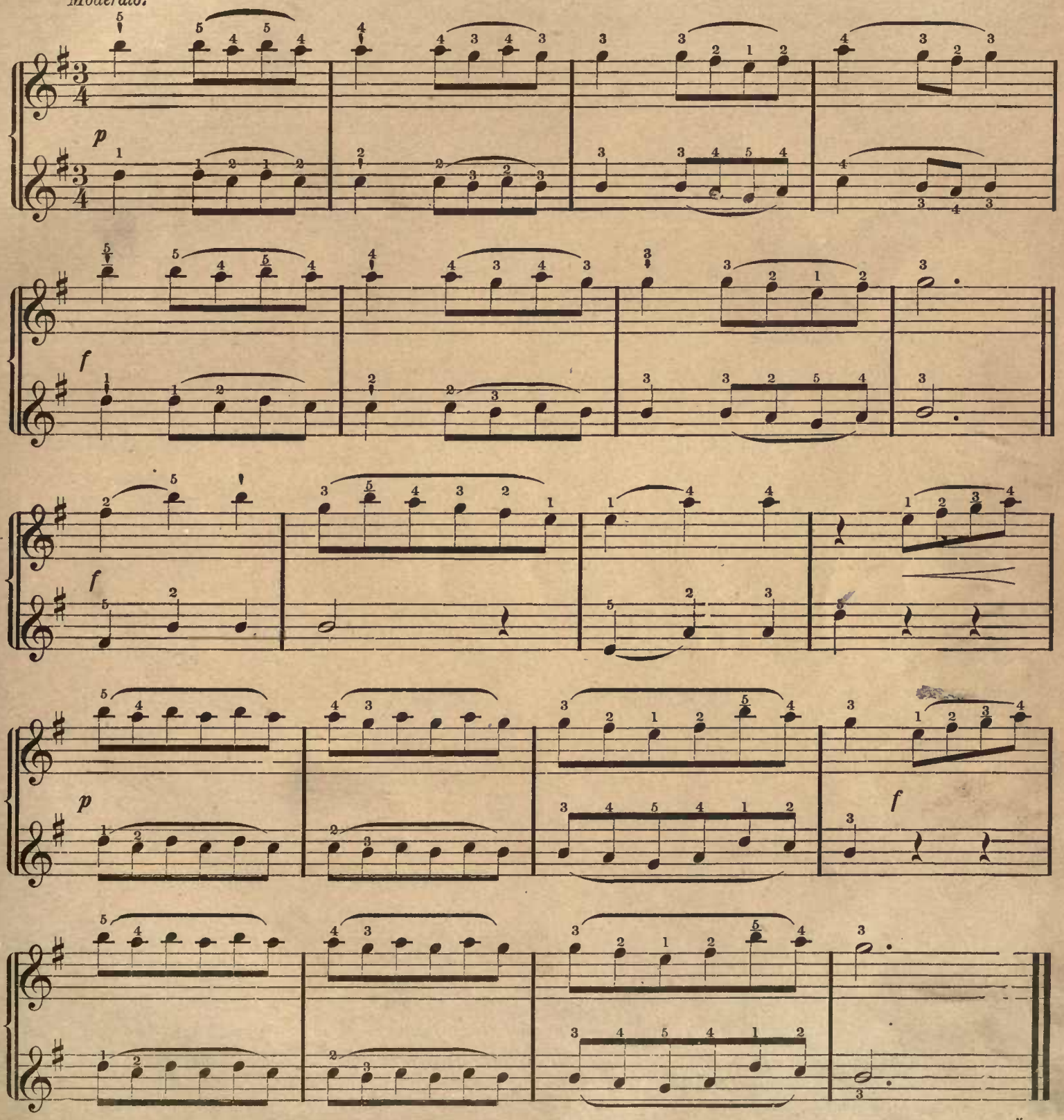


PRIMO.

HAPPY DREAMS.

Pupil. **Rondo.** **Third Duett.**

Moderato.



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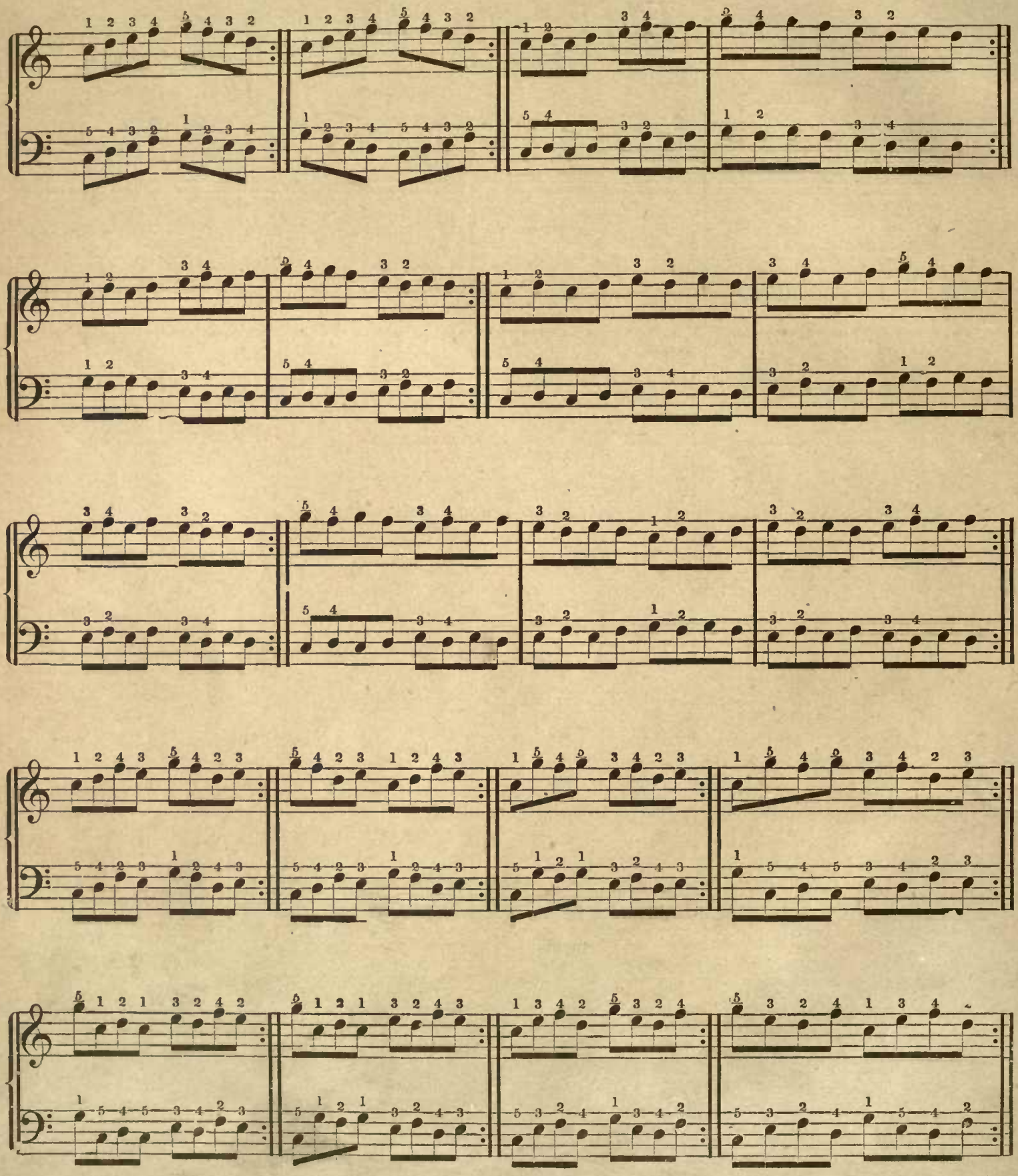
Five-Finger Exercises.



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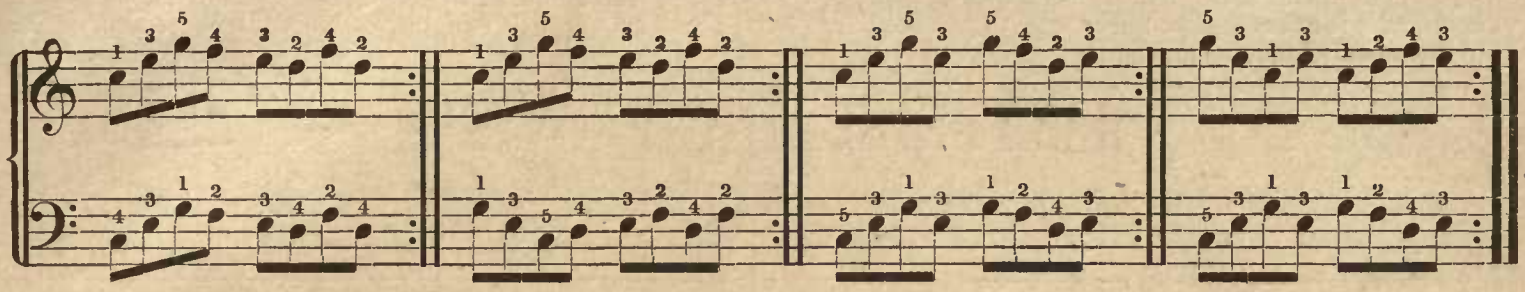
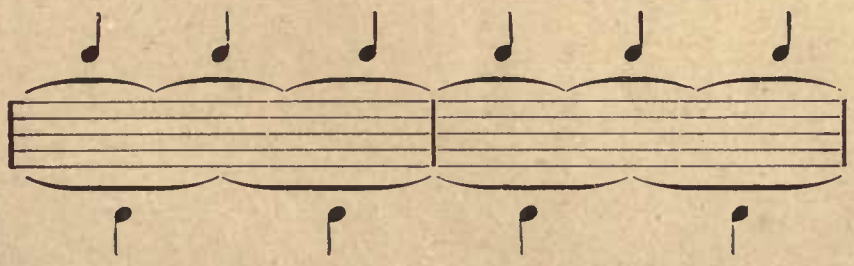


TRIPLETS.

In a previous lesson we have divided the whole note into two halves, the half into two quarters, the quarter into two eighths, etc, We will now divide notes into three equal parts. This mode of division gives us Triplets, which are indicated by the figure 3 being placed above the group. If a whole note is divided into three parts instead of into two, the three must not occupy more time than the two, although they are written in the same kind of notes as the two would be. The following table explains this lesson,

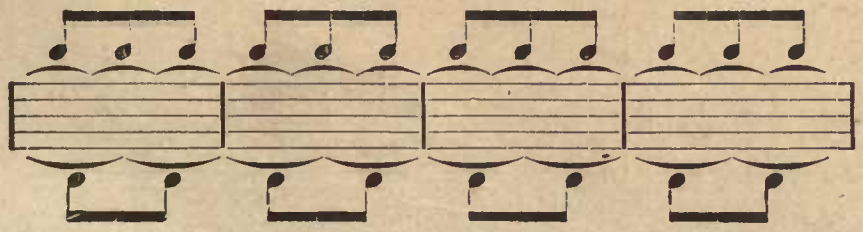
Triplets of half notes.

Their real value.



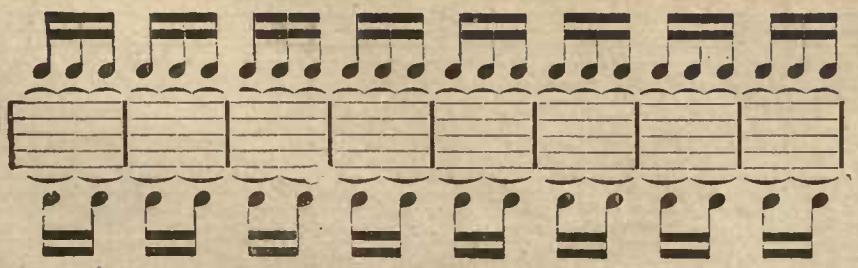
Triplets in quarter notes.

Their real value.



Triplets in eighth notes.

Their real value.



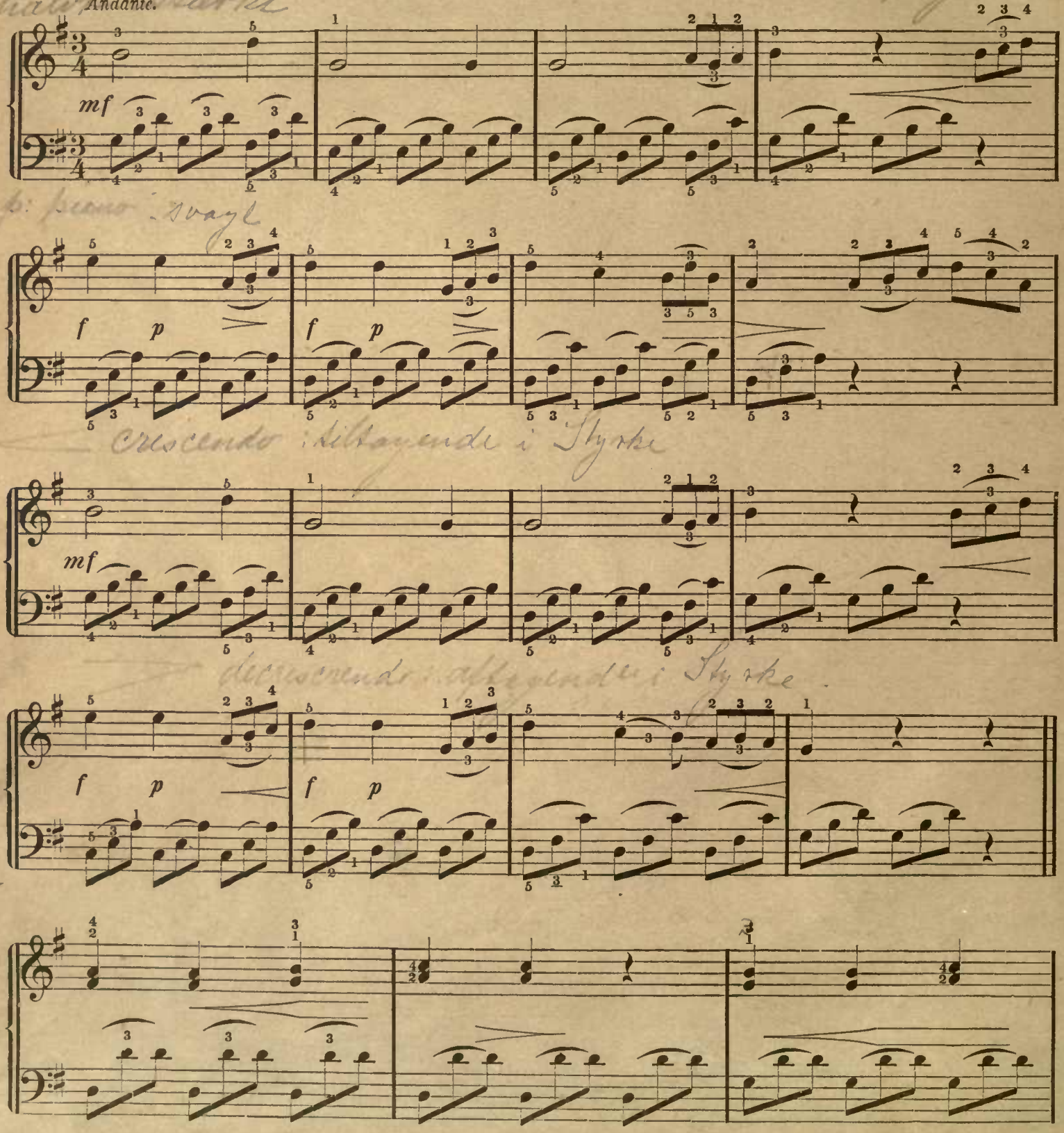
Triplets in sixteenth notes.

Their real value.

In the following amusement triplets are introduced both in the treble and in the bass. When many triplets follow each other, it is not considered necessary to put the figure 3 over each group of three notes. Observe all expression marks. Play the melody louder than the bass.

LITTLE SPRING FLOWER.

Andante.



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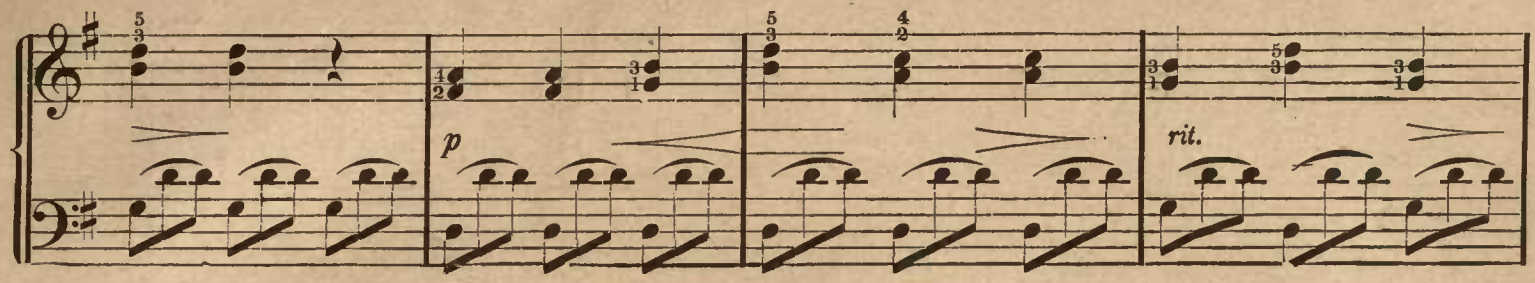
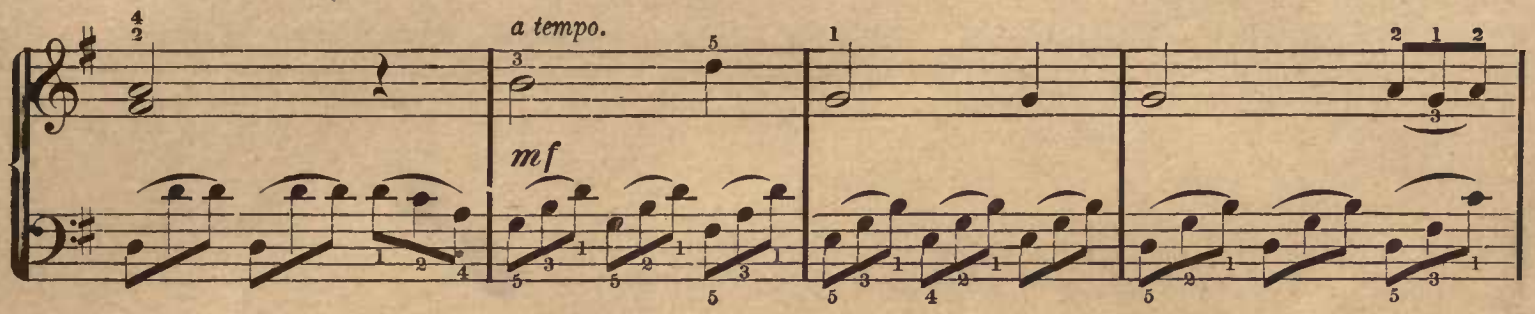
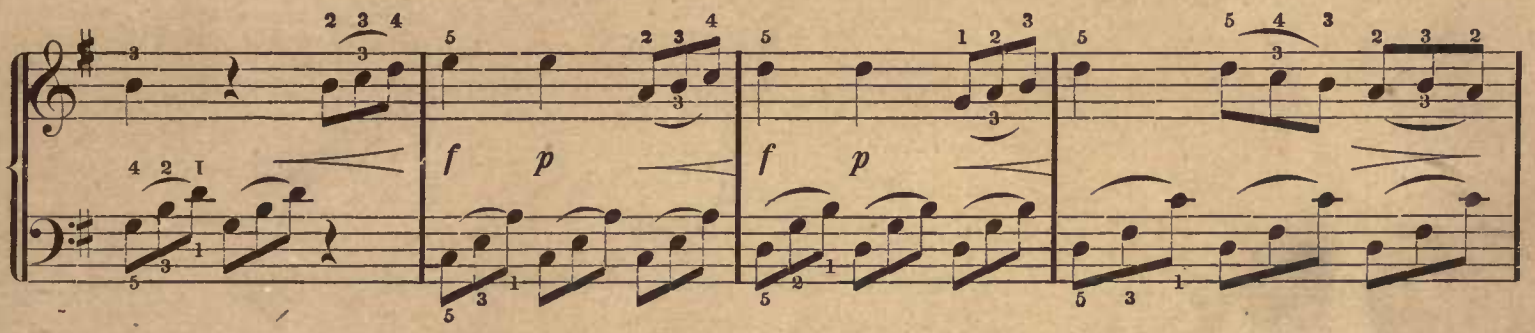
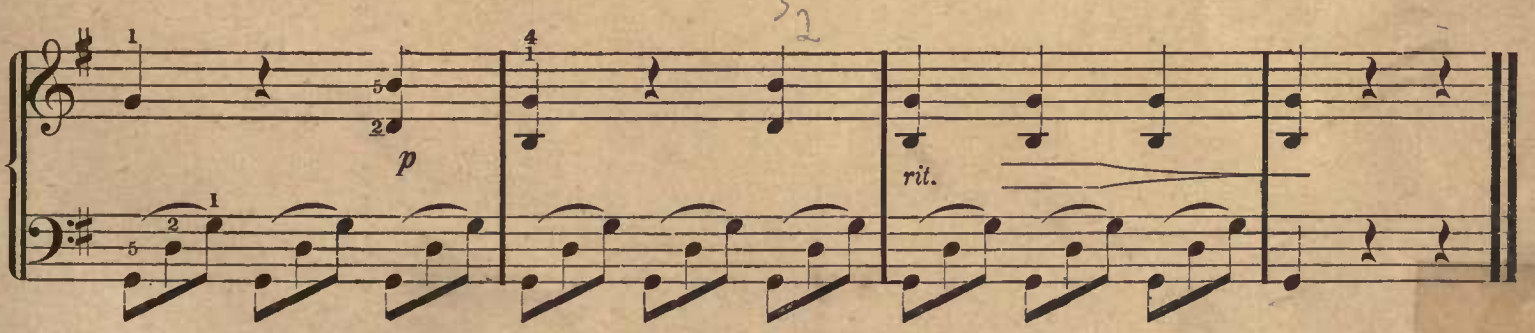
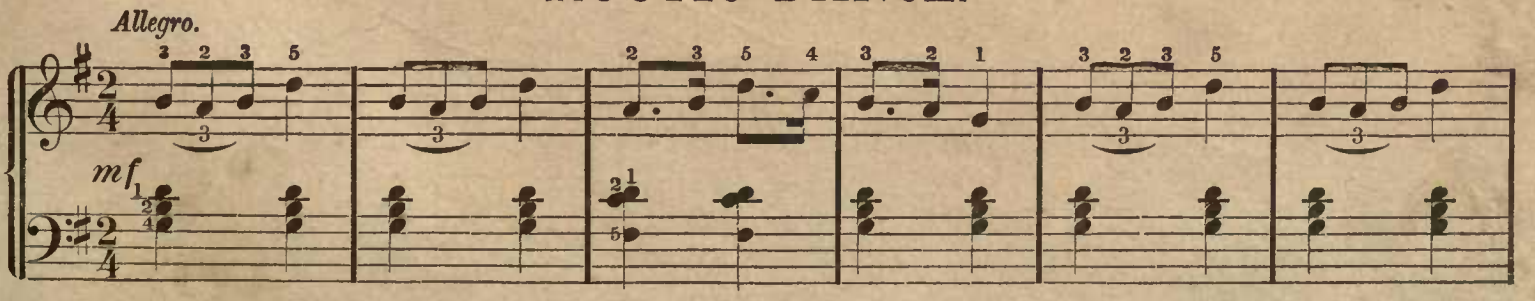








RUSTIC DANCE.



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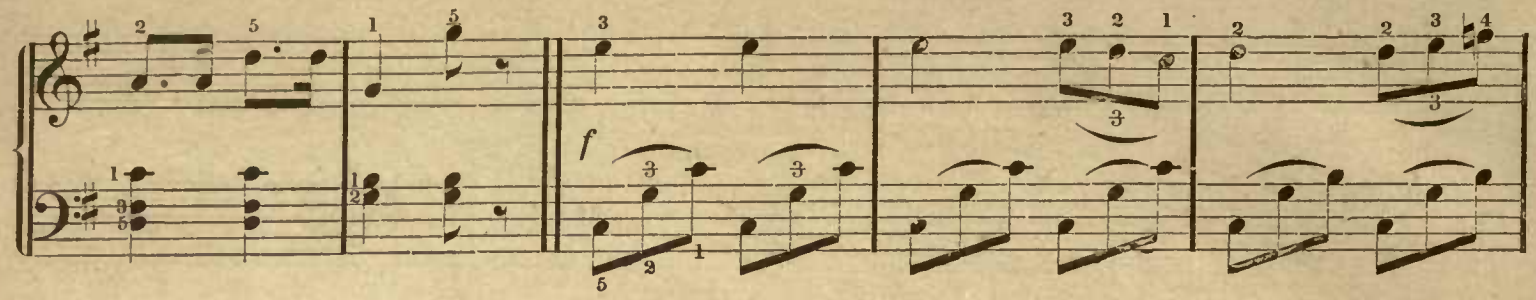
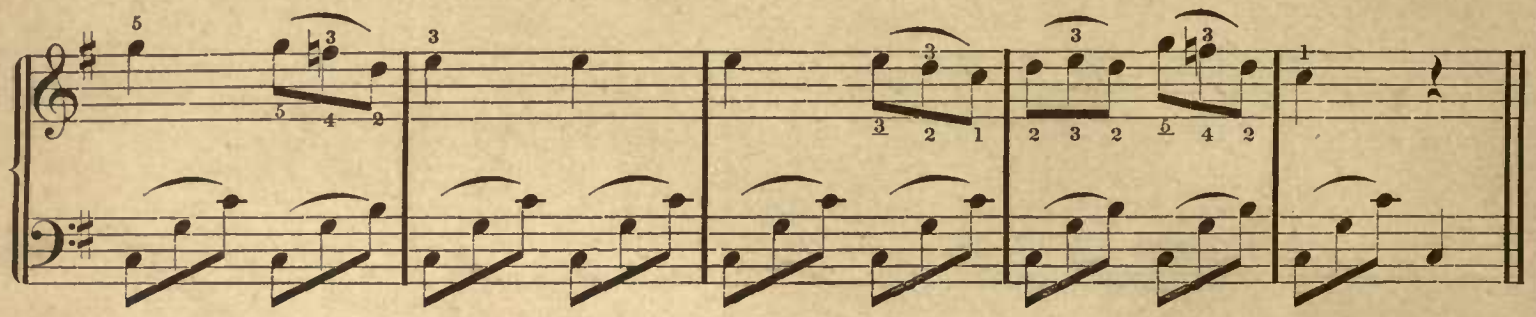
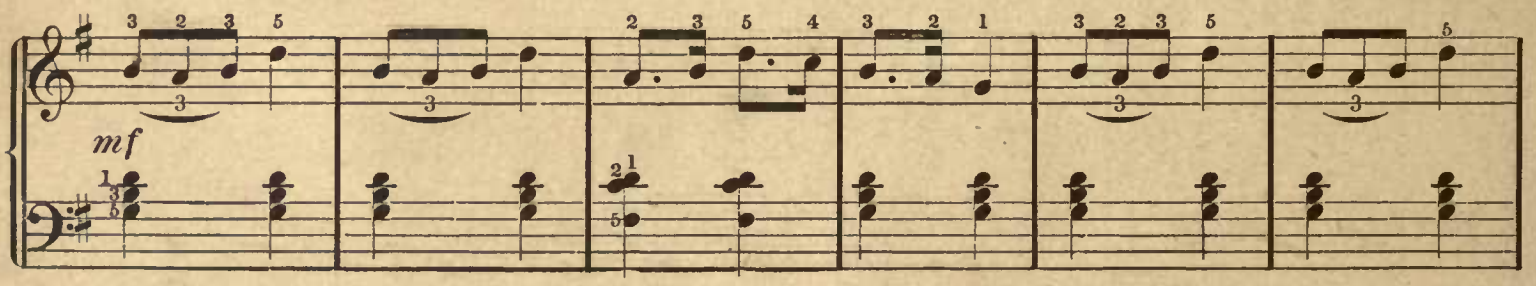
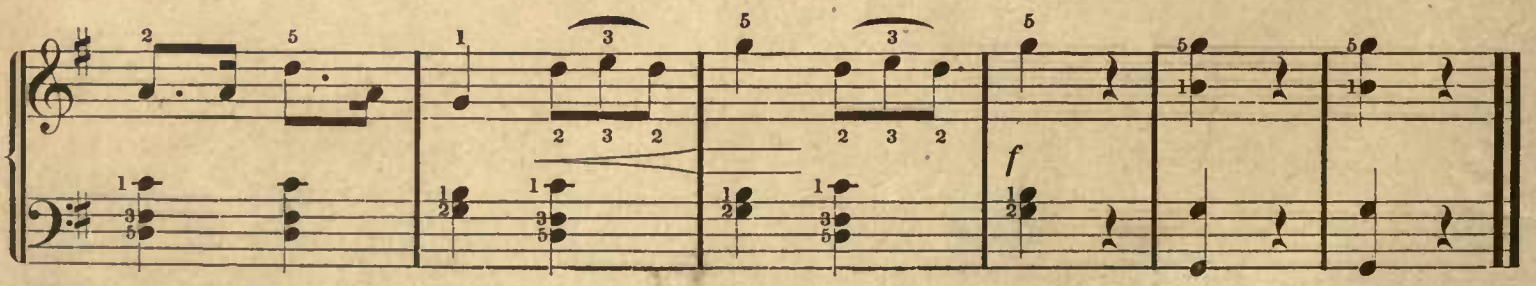
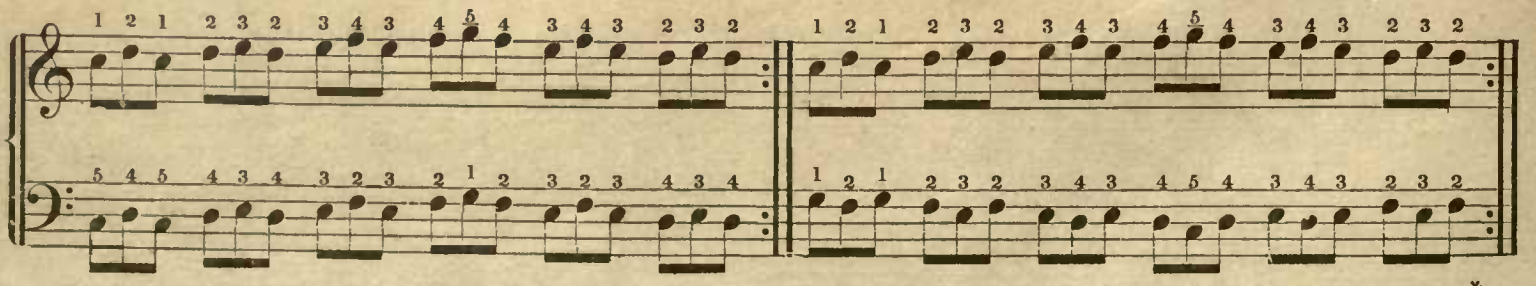








Five-Finger Exercises in Triplets.



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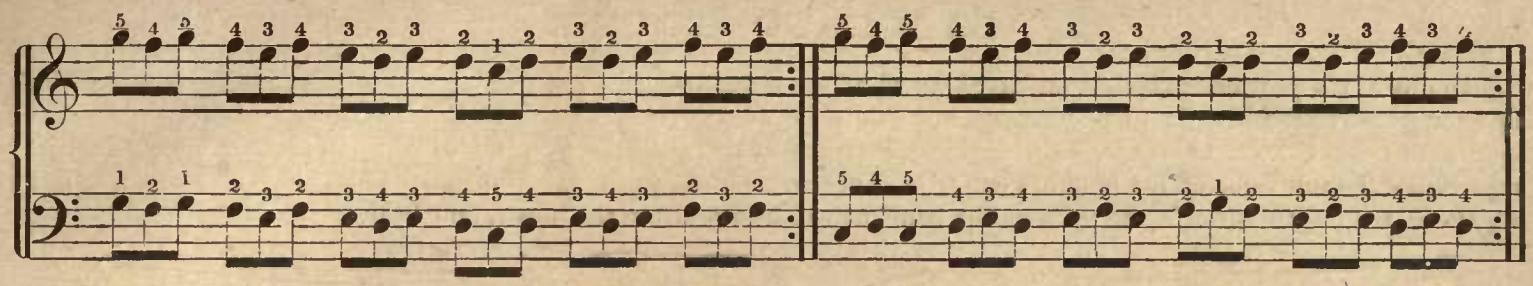

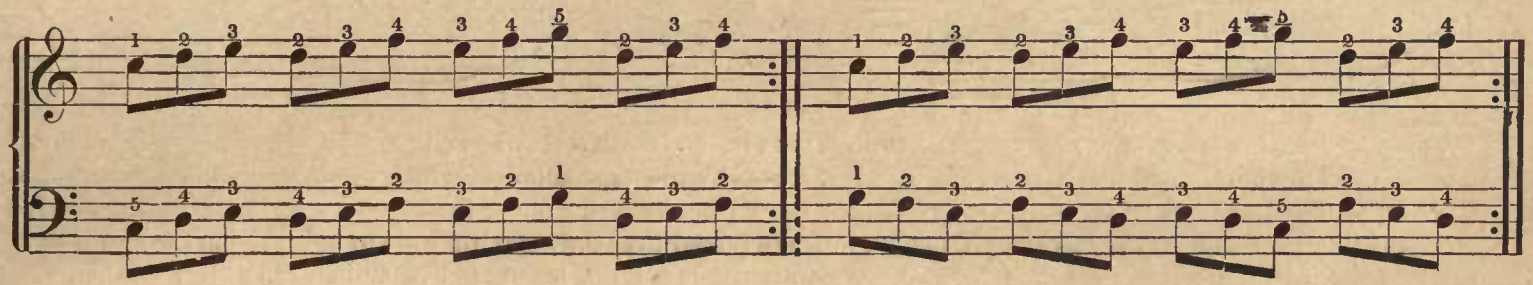

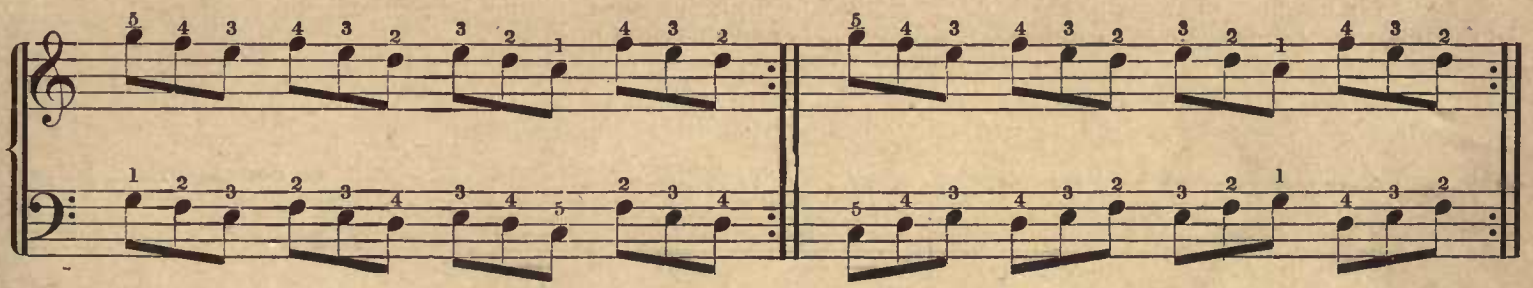

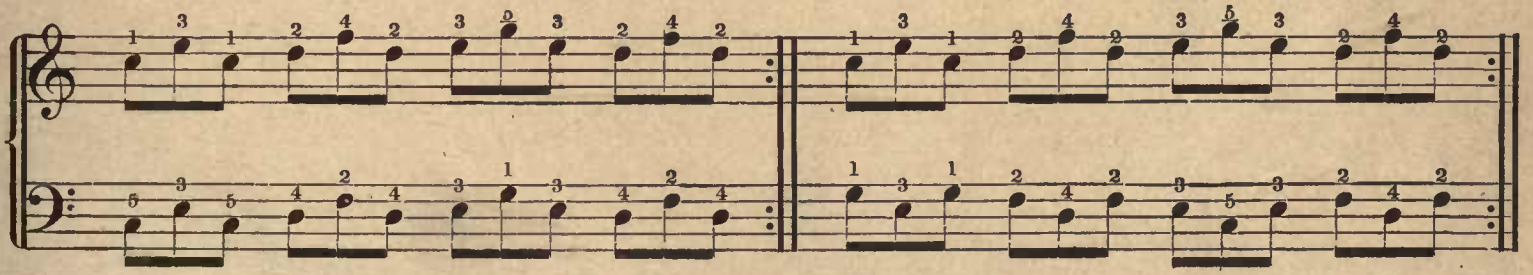

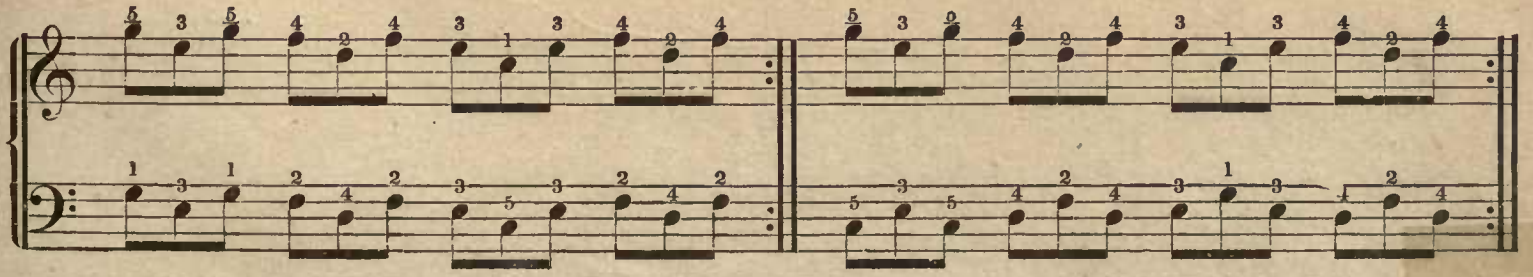

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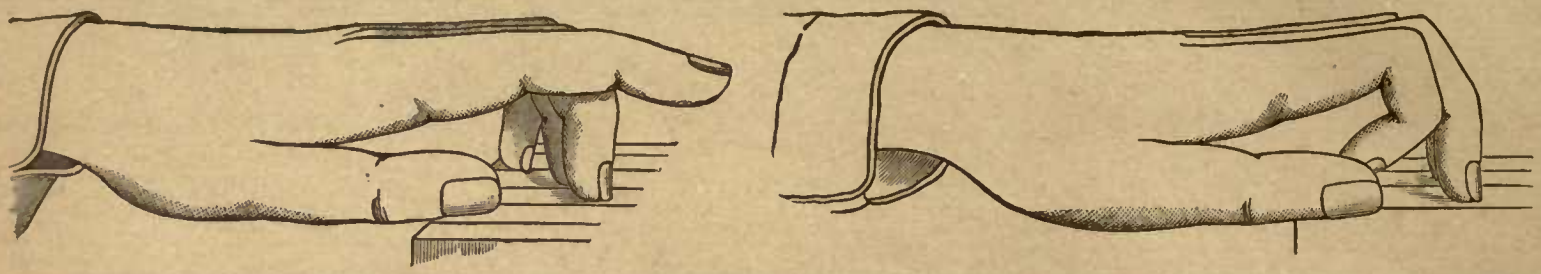
STACCATO TOUCH.

In one of the previous exercises we have spoken of the staccato touch. We will now dwell more fully on this subject. The connected or legato style of playing we have thus far used. The detached or staccato style is the opposite of the legato, for it separates the notes as if there were rests between them. This is accomplished by lifting the fingers from the keys before the full value of the note has expired. There are several ways of producing this effect. One of them is by motion of the fingers towards the palm of the hand, as will be seen from the illustration below.

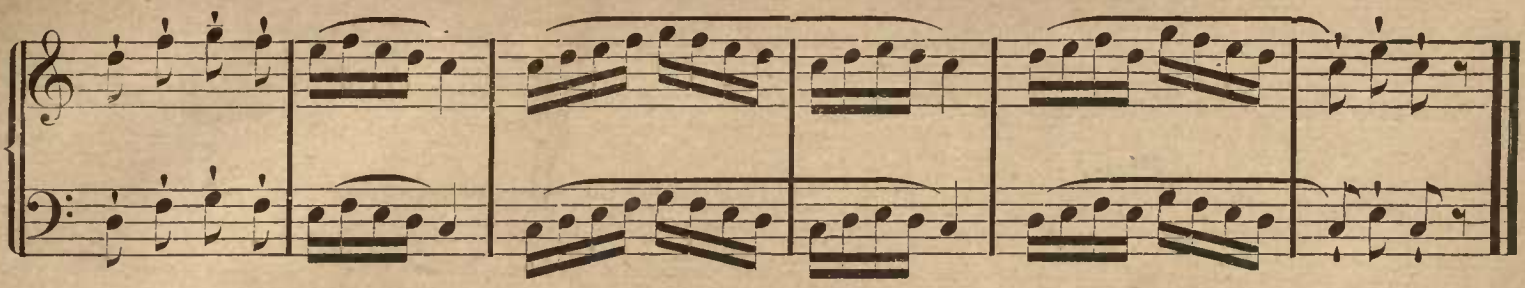


When thus playing staccato the hand remains still just as in the legato style of playing, while the fingers are quickly withdrawn from the keys. Another style of staccato is executed by the wrist-action of which we shall speak in another place.

The staccato is indicated by dots . . . or by dashes ' ' ' placed over or under the notes. The last is called the full staccato, the first is called simply staccato. When no dots are placed over the notes, they are to be played in the legato style.

In all the Five Finger Exercises thus far used, we simply employed the legato touch, and in the future we shall have to introduce still other exercises of the same character, for the legato touch, being of most importance in music, should constantly receive attention, and should incessantly be practiced. All the exercises are simply designed to develop the technic of the player. They ought to be the daily study of every faithful pupil, for without them success is not possible. In the following Etude there is a combination of the legato and staccato touch.

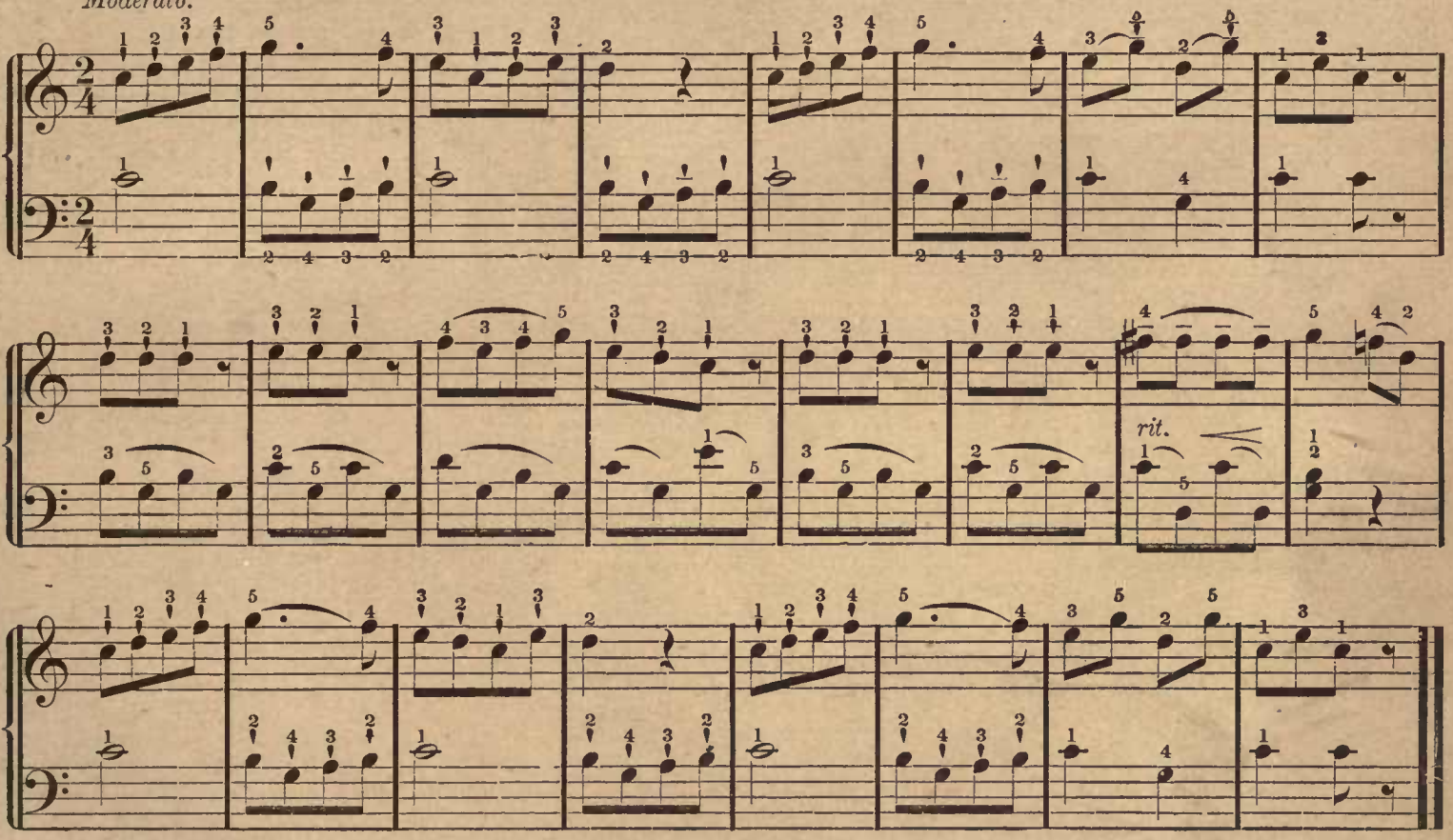
ETUDE.



When an exercise assumes art-form, that is, when it is written in the form of a piece, and is designed to overcome certain technical difficulties, it is called an Etude.

Etude for Staccato Playing.

Moderato.

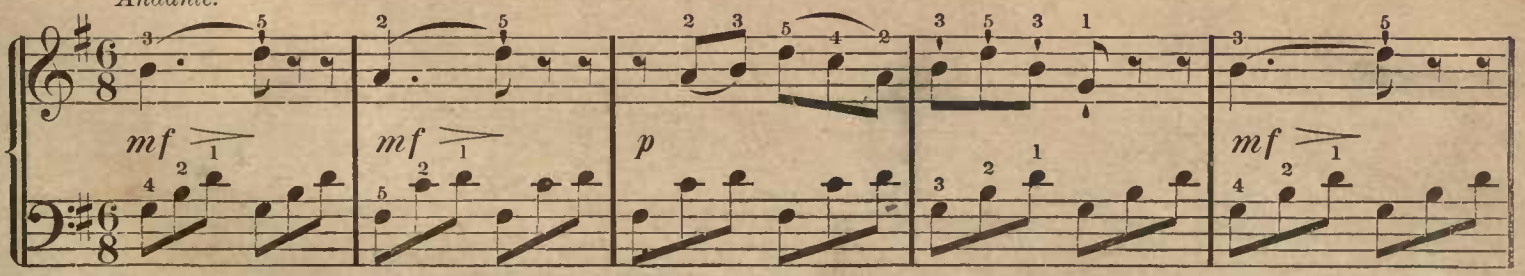


IN THE MEADOW.

RONDO.

Tie the first two notes, but play the second very short. Let the teacher first play the lesson for the pupil.

Andante.



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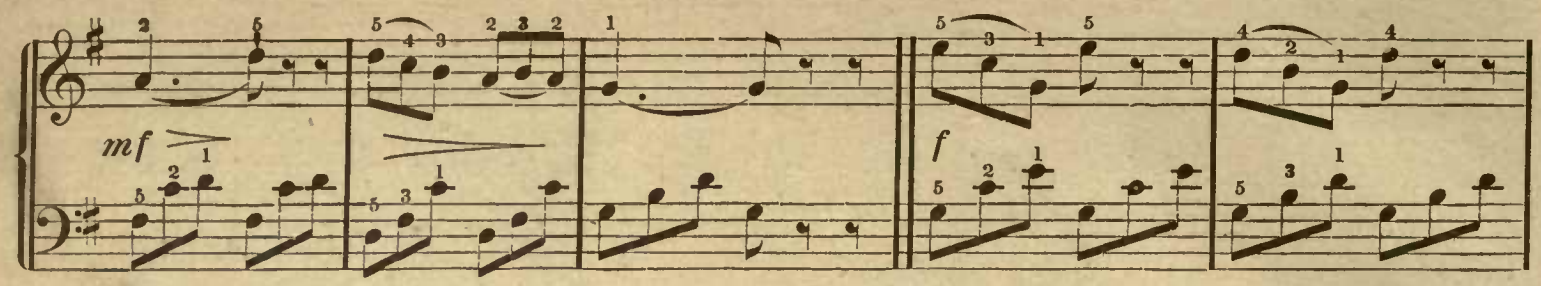
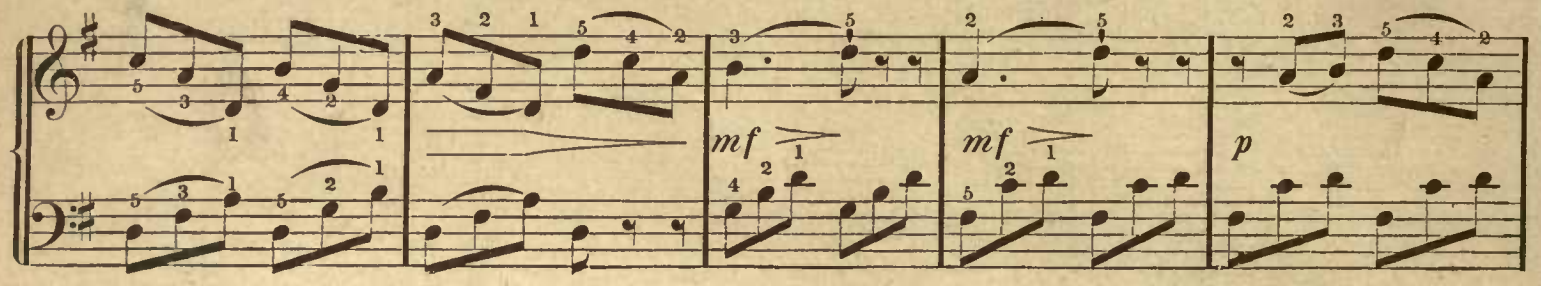
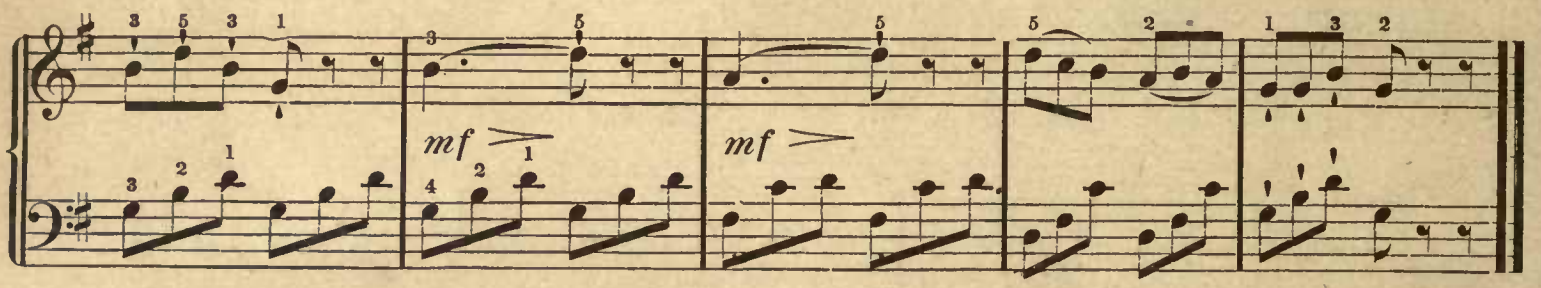


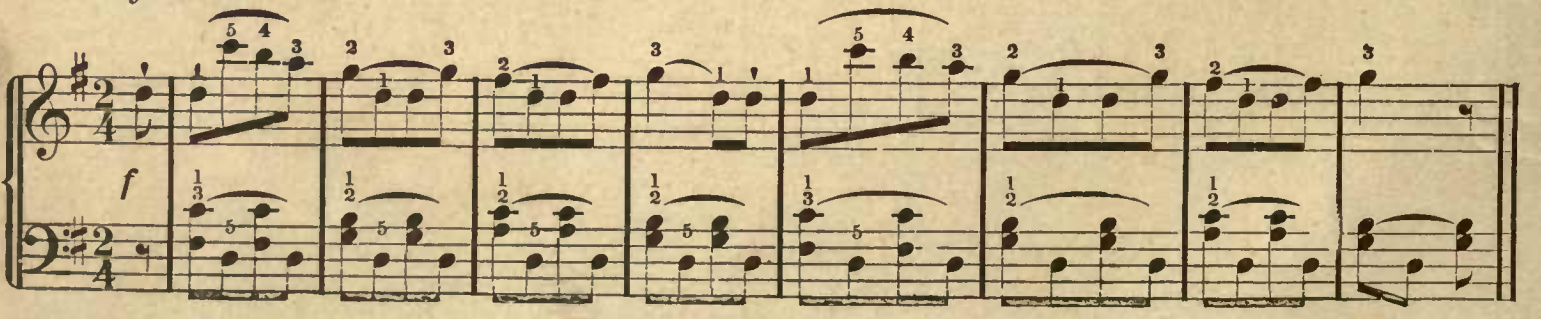


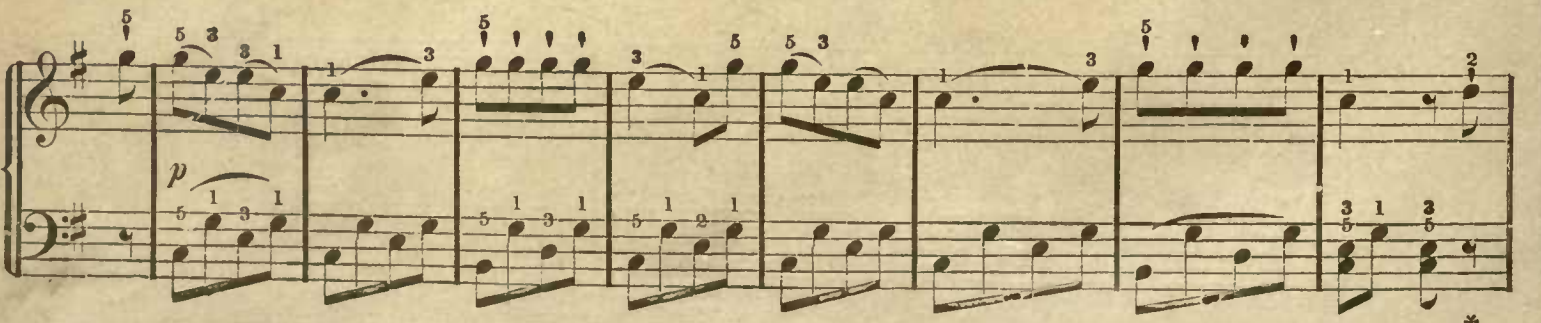


The following amusement begins with an incomplete measure. The last measure of the piece is also incomplete. The first eighth note must be added to the last measure, whereby it becomes complete. Observe the staccato notes.

SWISS AIR.

Allegretto.





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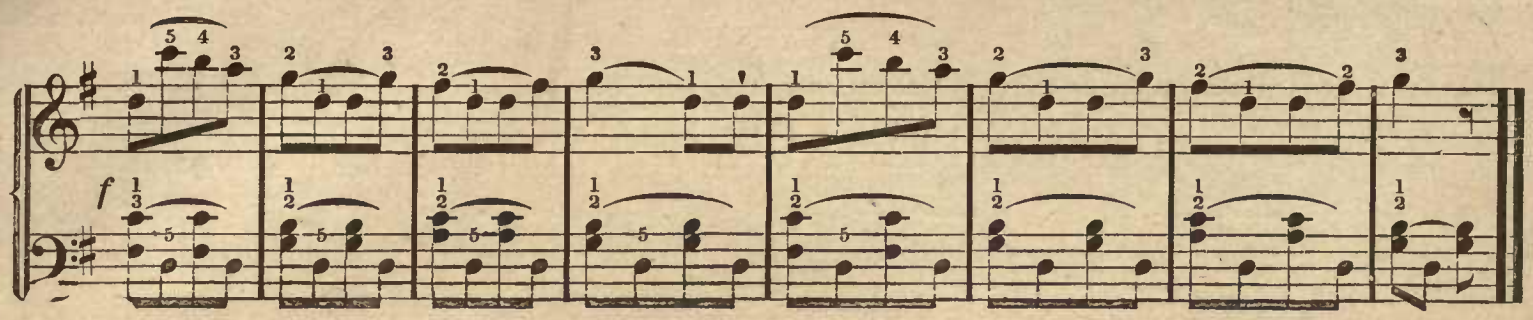
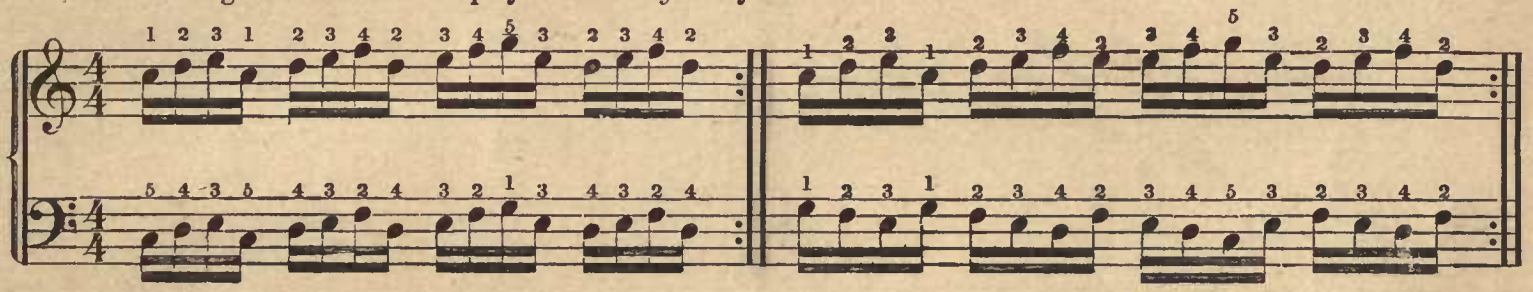
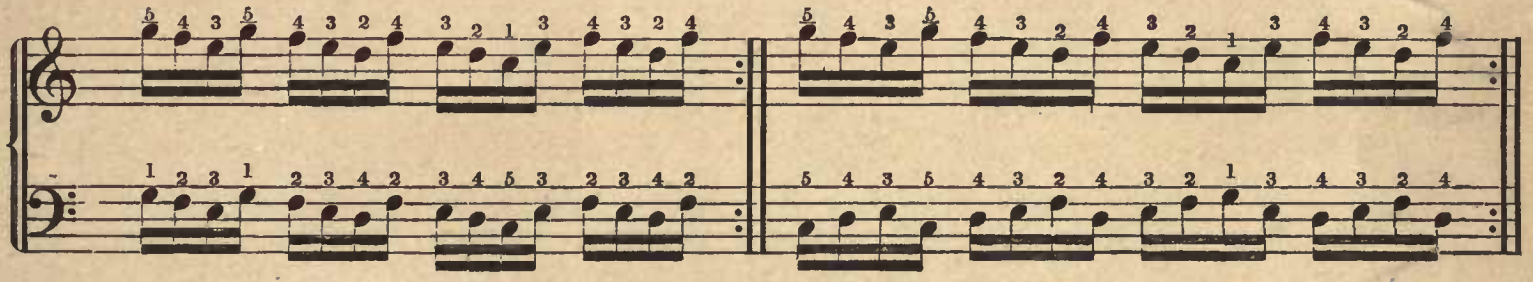
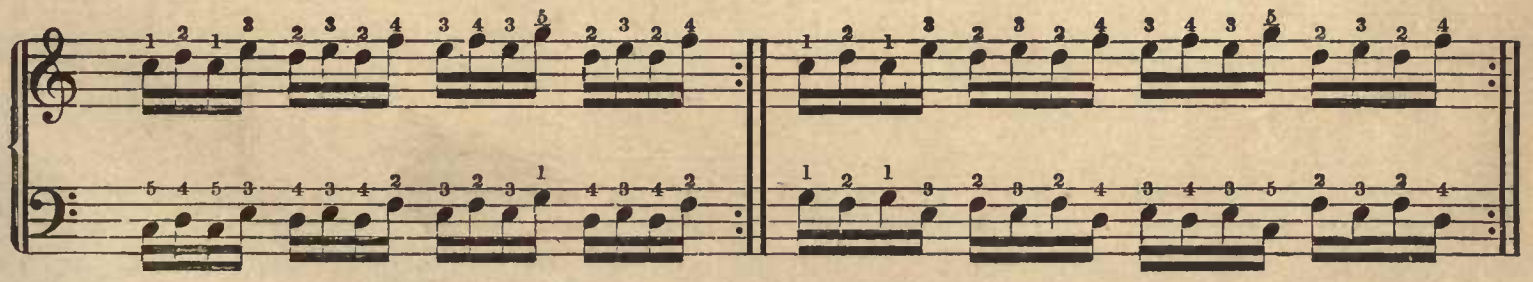


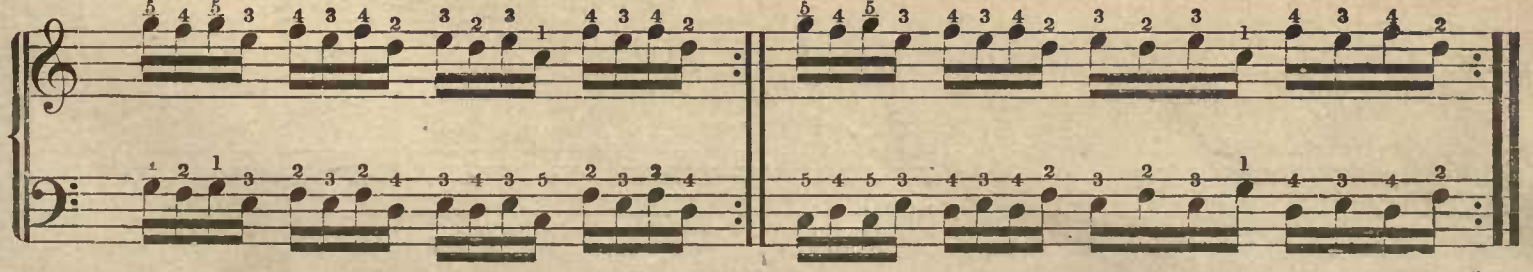
Five-Finger Exercises.

The following exercises must be played in the *legato* style.









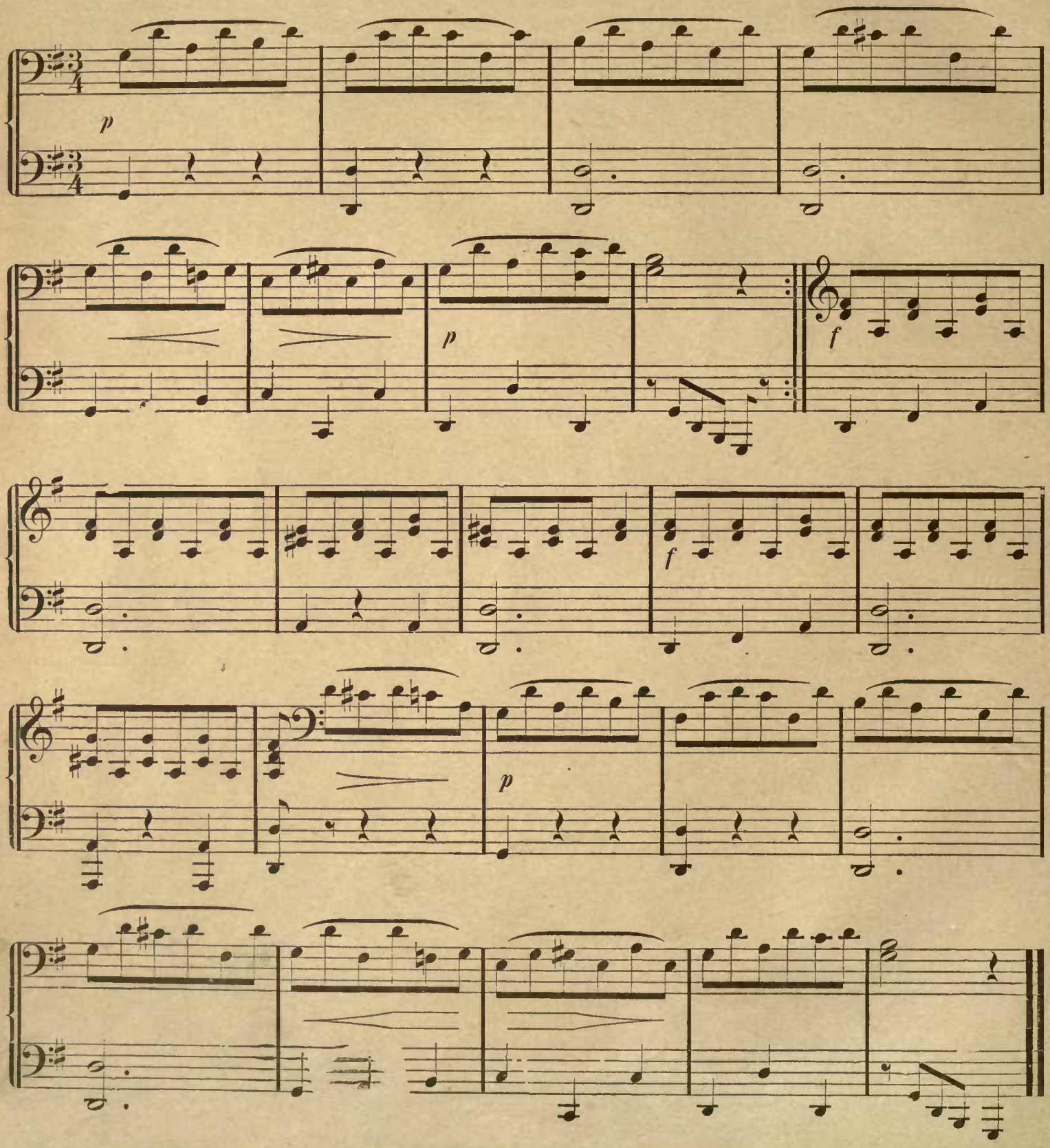
*

SECONDO.

See that the pupil accents the first note in each measure.

A LITTLE AUTUMN LEAF.

Fourth Duett.

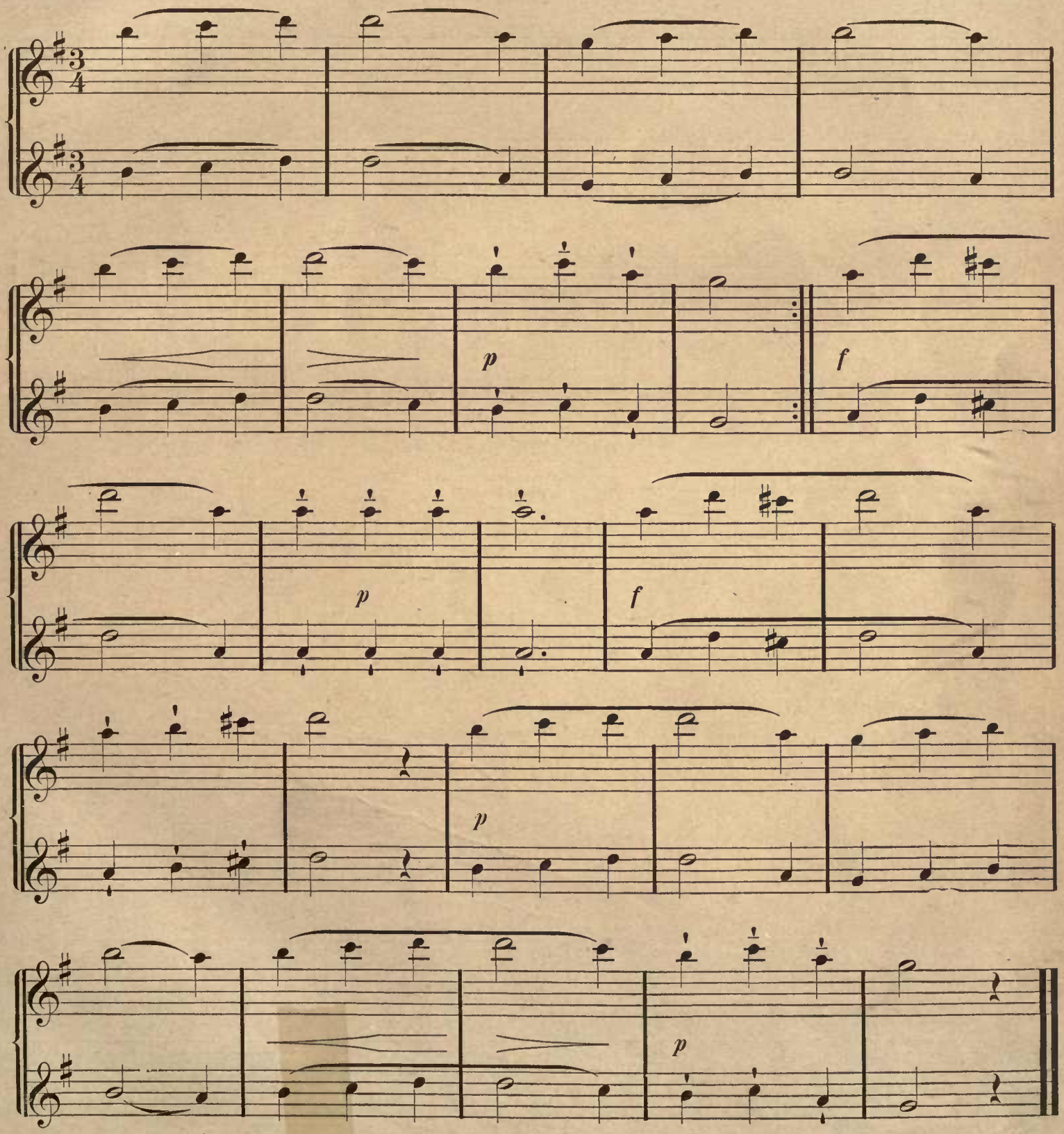


PRIMO.

Exercise for reading notes on the leger lines. Name every note as you play it. Observe the accidental sharp on C.

A LITTLE AUTUMN LEAF.

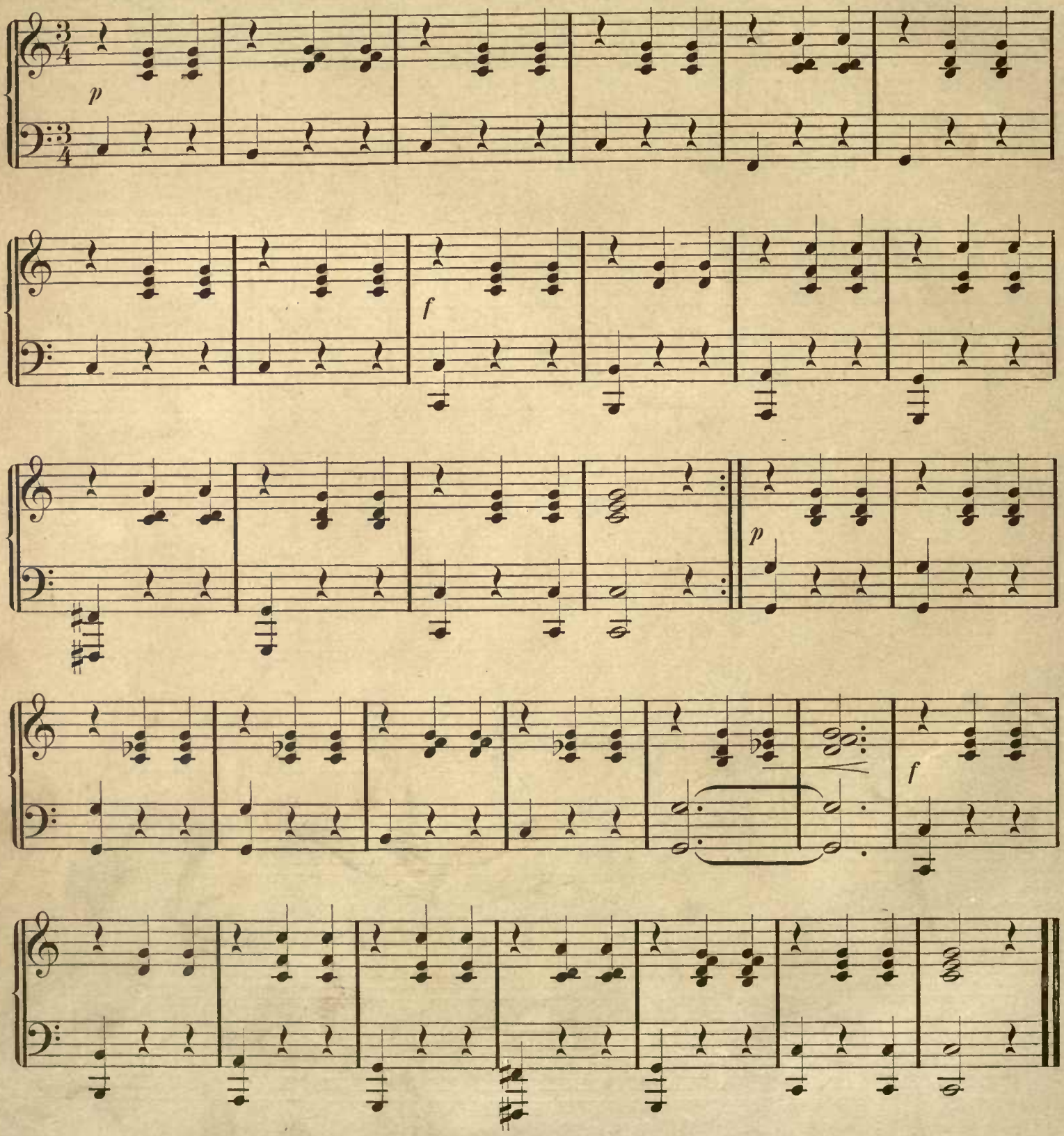
Fourth Duett.



SECONDO.

FIFTH DUETT.

Scherzo.

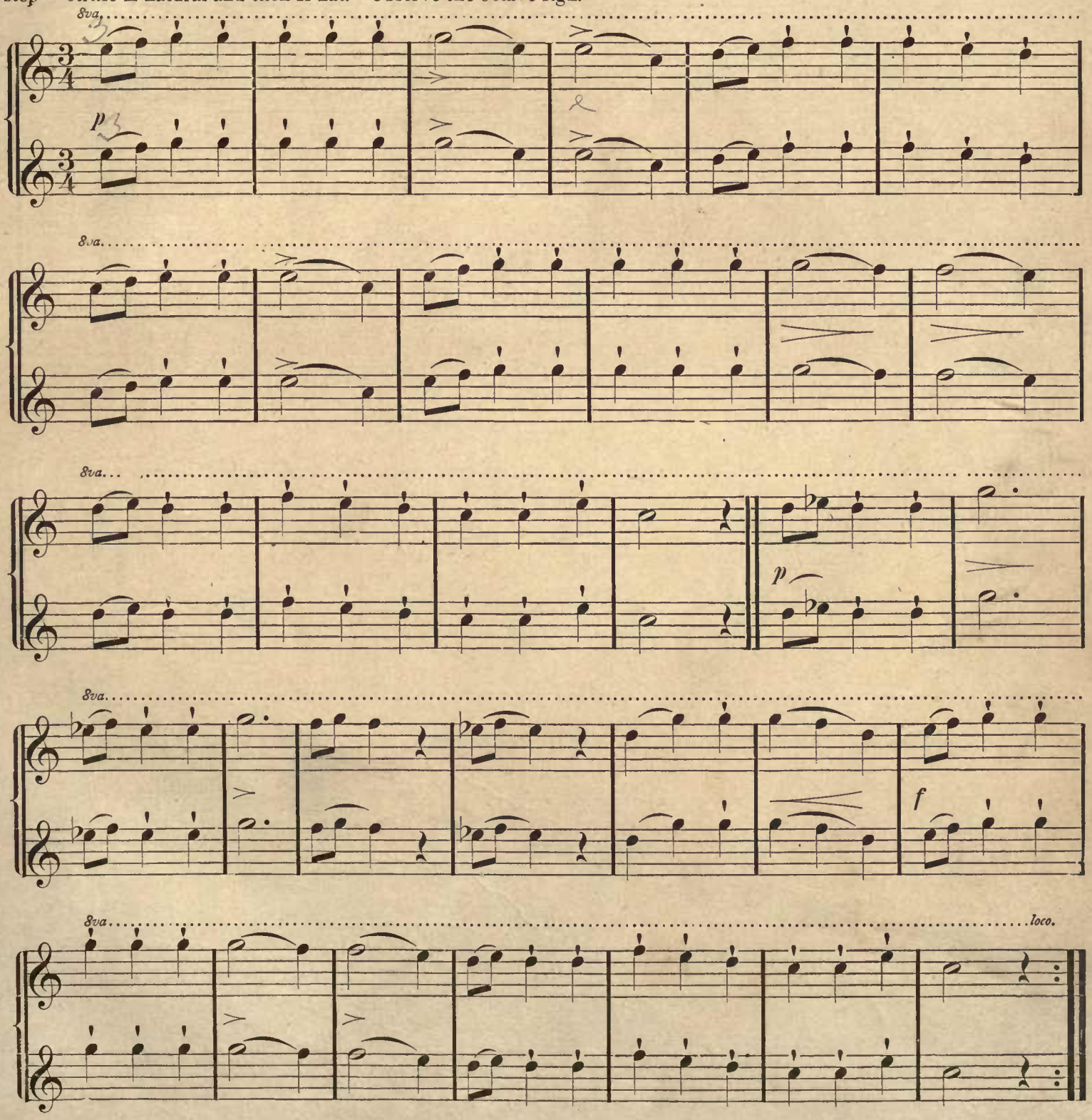


PRIMO.

FIFTH DUETT.

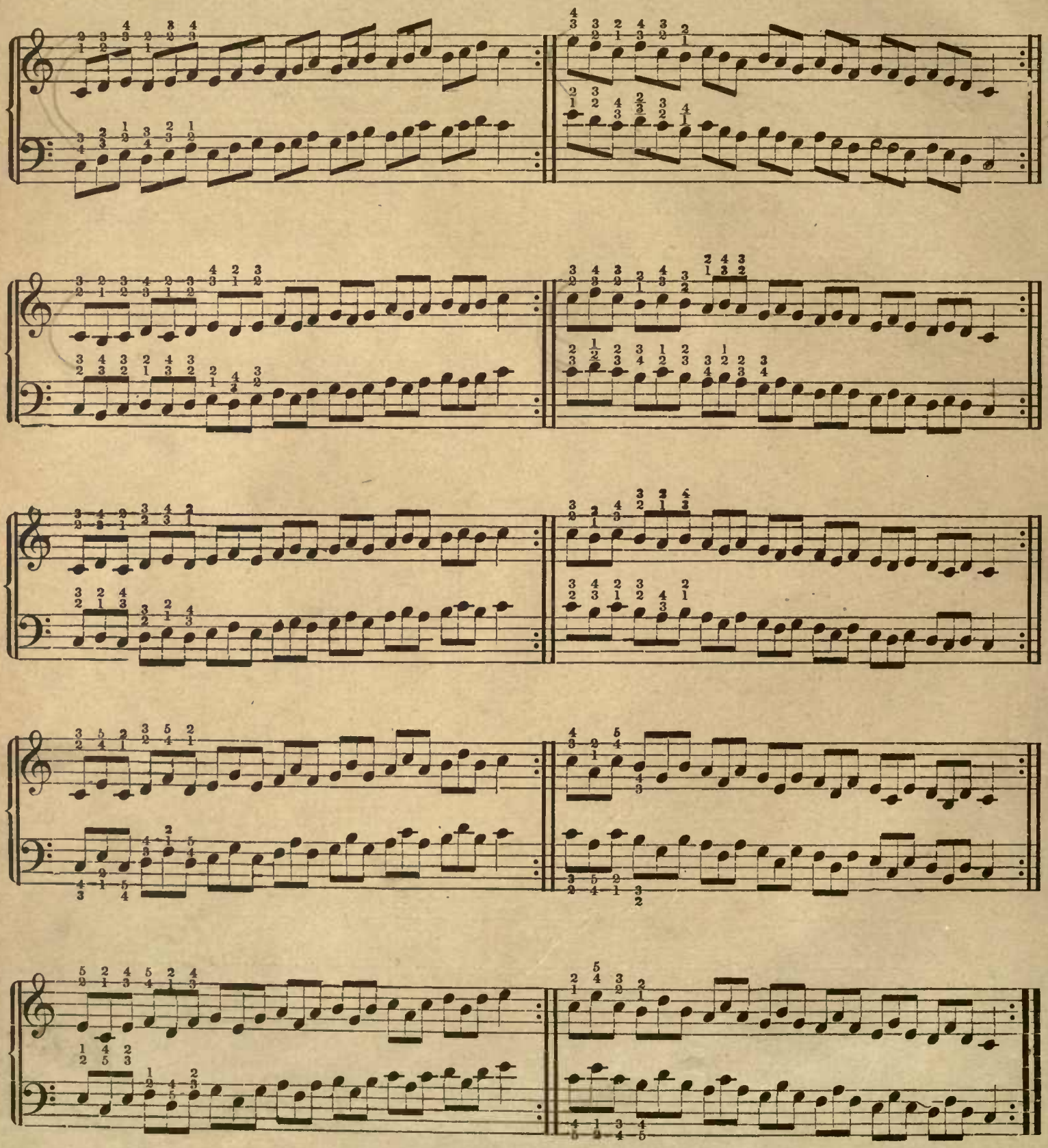
Scherzo.

A Scherzo is a lively piece of music. Observe in the second part the accidental flat on E. A flat lowers a tone a half step. Strike E natural and then E flat. Observe the octave sign.



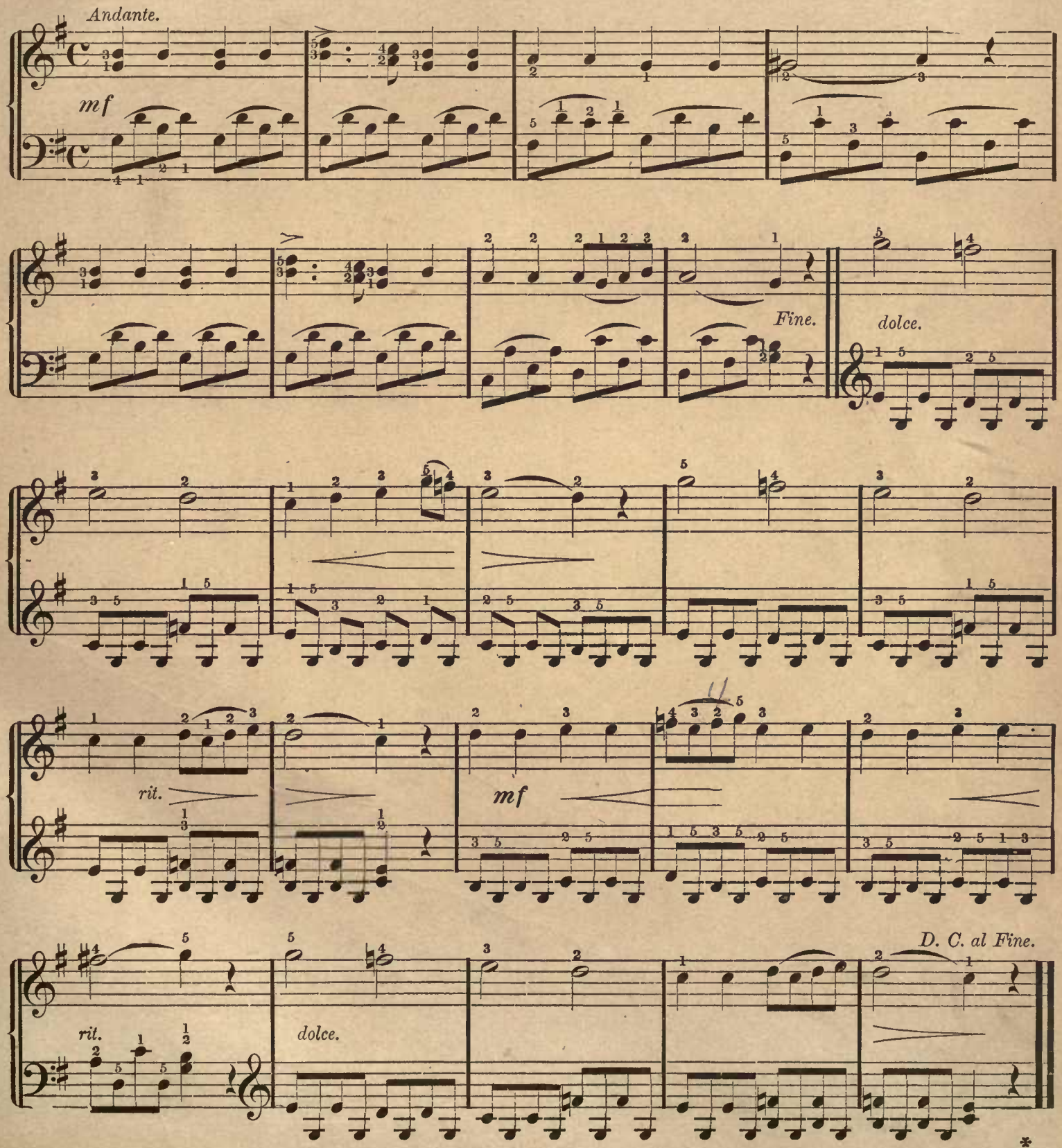
Exercises With the Hand Moving.

When playing these exercises the hand must move quickly over the key-board without rising or sinking. Keep the hand, especially the fingers which are not employed in the proper position.



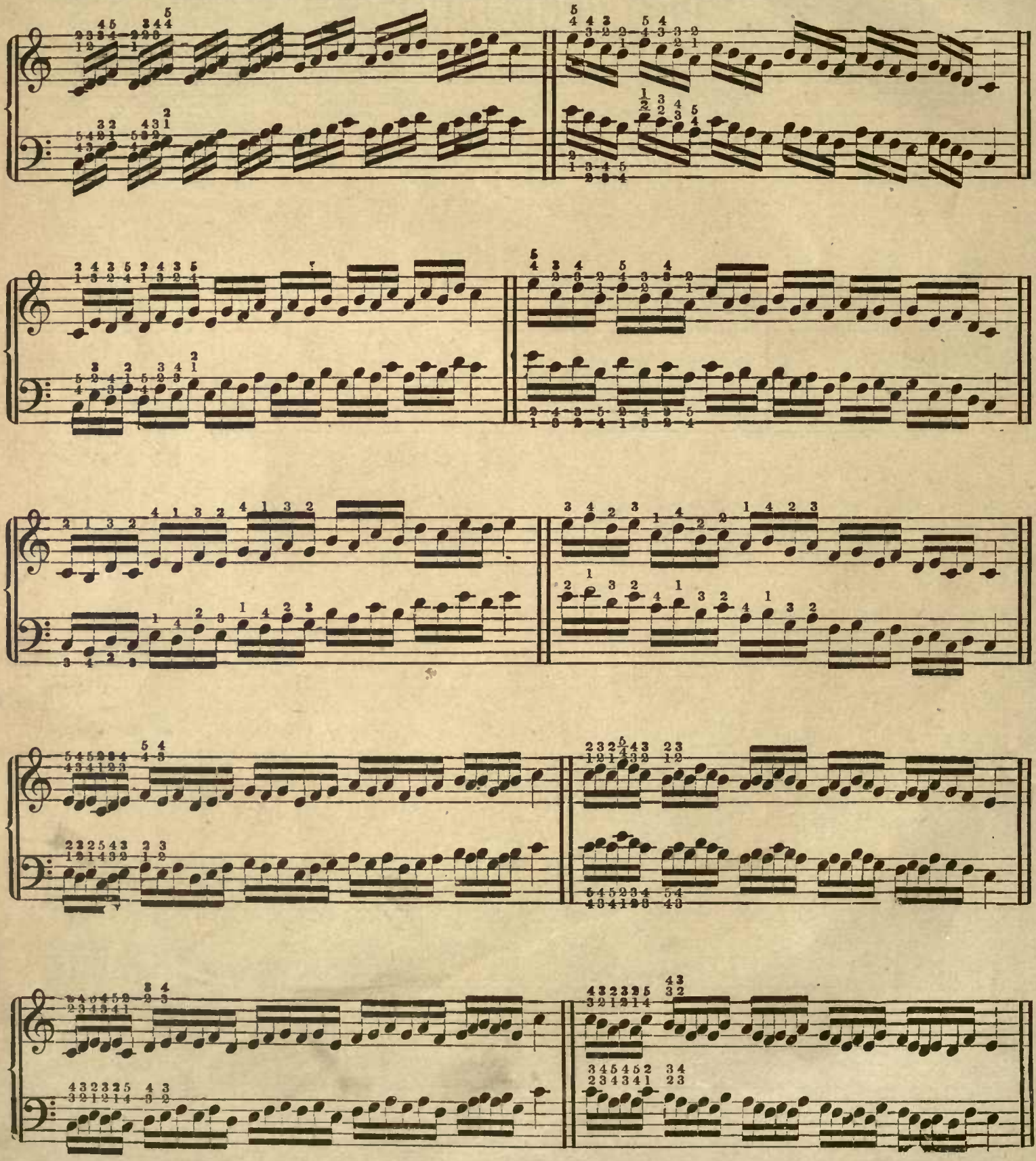
Play the following piece slowly and with proper expression. Emphasize the melody. Observe that the treble clef appears in the lower staff of the second part. *Da Capo al Fine*, means to play the piece over again, and to close where the word *Fine* stands.

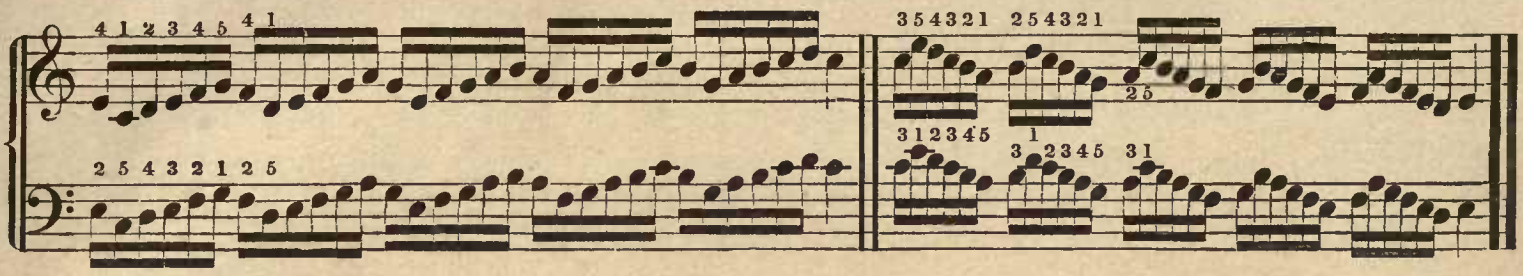
PEACEFUL DREAMS.



Exercises for the Hand Moving.

Play them first with the lower fingering and then employ the upper. Hold the hand still.





Play this Rondo with life and with great smoothness throughout. Notice the natural sign in the second part, and the sharp again in the third.

THE MERRY SLEIGHRIDE.

RONDO.

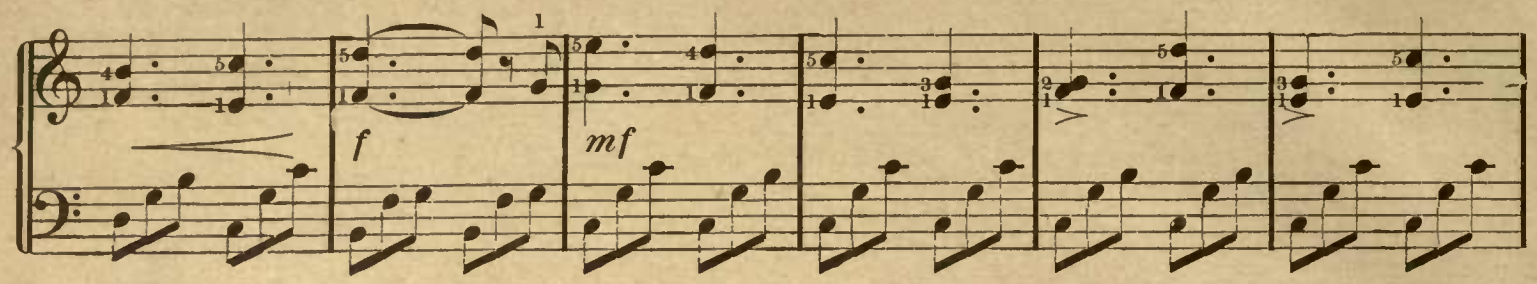
Vivace.

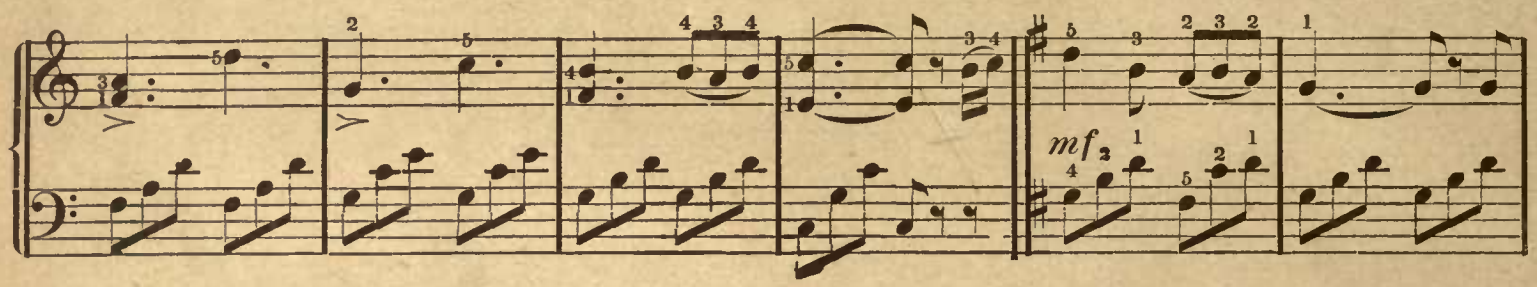
mf

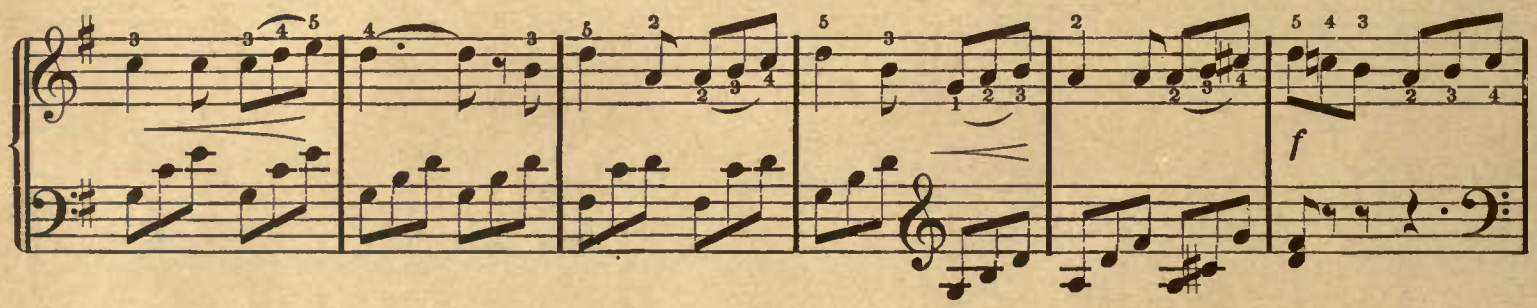
f

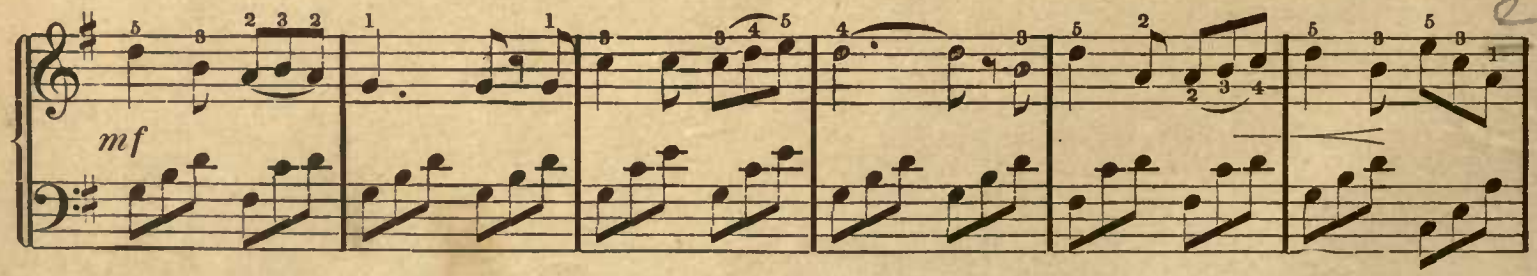
mf

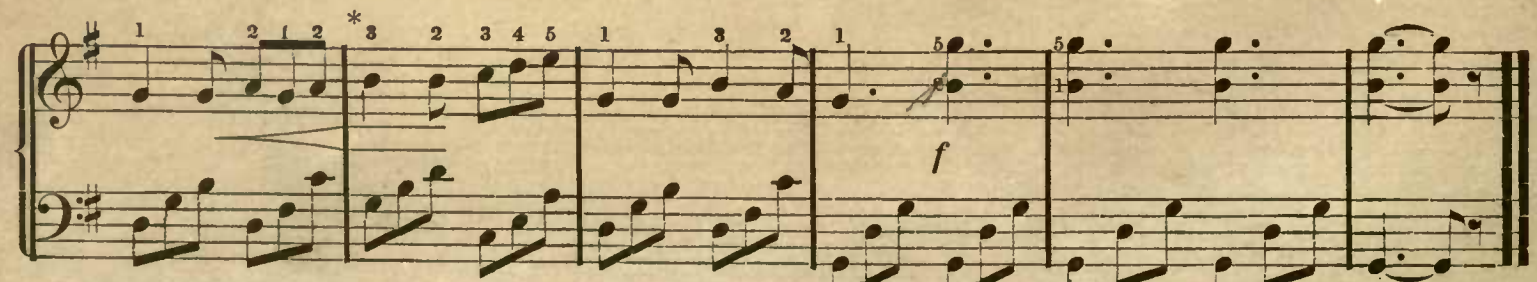
mf









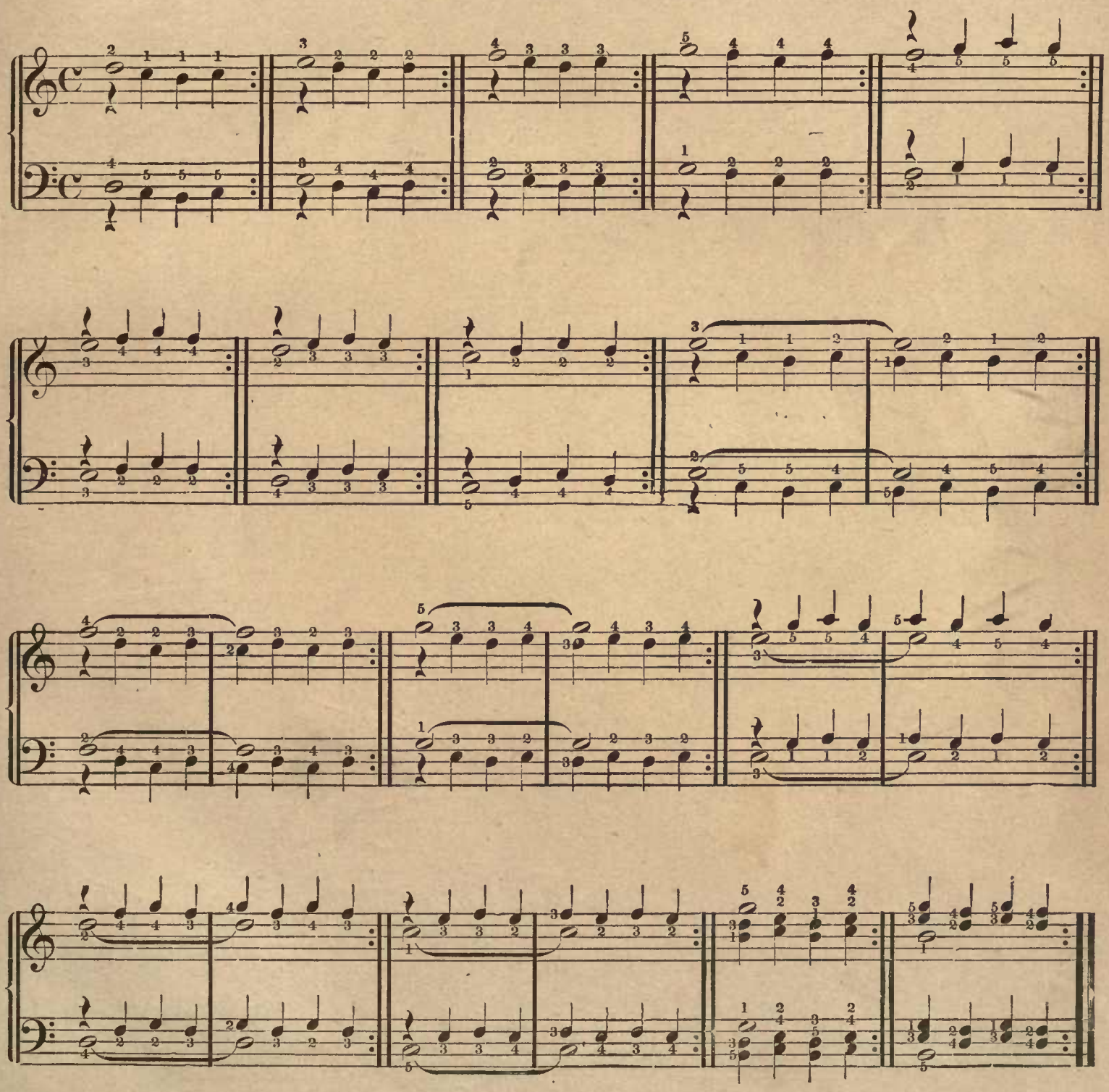


* Observe the changing of fingering on the same key.

*

Expansion of the Hand.

Most of the amusements, and in fact all the exercises which the pupil has thus far played were for the stationary hand. Only in a few instances did the melody require the hand to be expanded beyond the limit of five tones. The object of the following exercises is to accustom the hand to stretch beyond the limit of five tones. The pupil should learn to find the keys without looking upon them. The hand must stand perfectly still, and all exercises should be played with the *legato* touch. Practice first each hand by itself. Watch the fingering and play each exercise not less than twenty times.



Having played amusements in the Key of C and G, we will now introduce one in the Key of F. The Key of C, had neither sharps nor flats. The Key of G, which lies five tones higher than C, has one sharp, namely on F. When stepping five tones downward from C we reach the Key of F, with one flat, which is placed on B. In the following little Polka we play, therefore, B flat instead of B natural, unless otherwise indicated by a natural sign. From the foregoing it will be seen that the signature indicates the key of the piece. This it does however only outwardly so. In order to be perfectly sure, the pupil should also look at the close of the Polka. Inasmuch as every piece of music ends upon the principal chord of the key, its lowest tone also indicates the key.

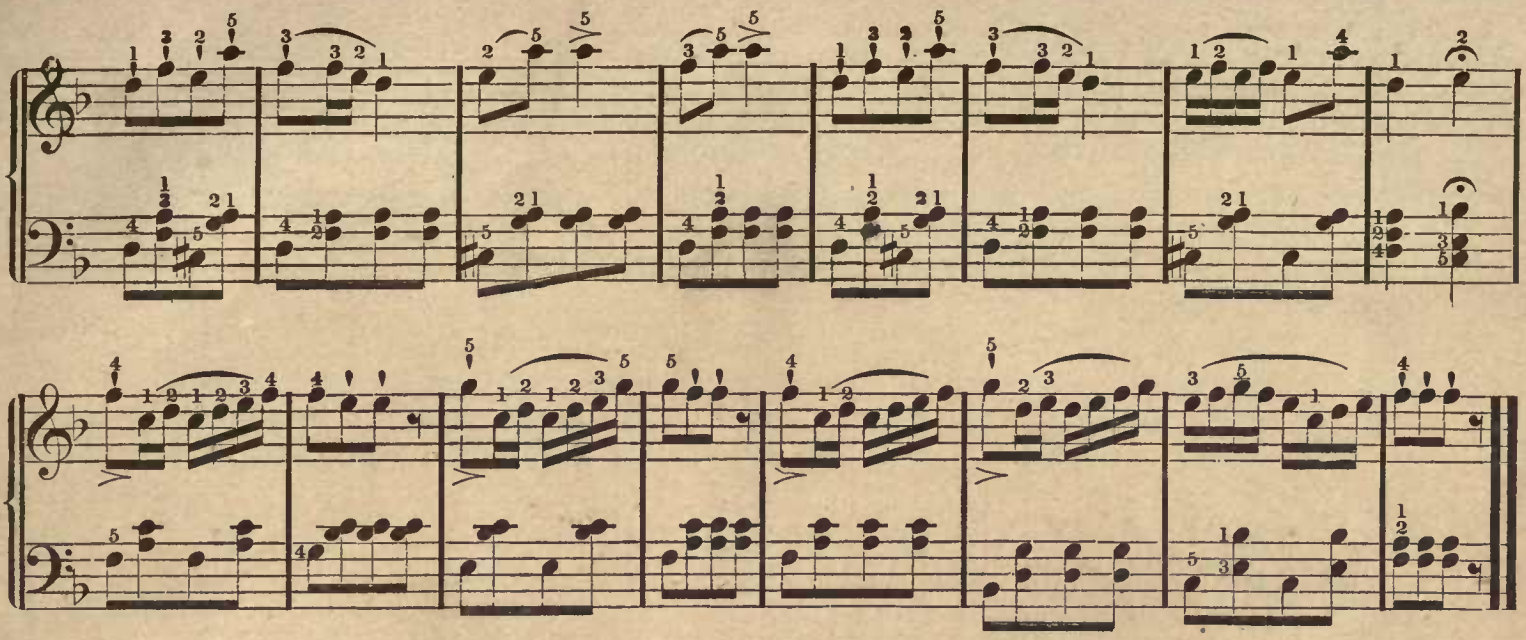
The following sign 𝄐 which occurs in this piece, is a pause or hold, which indicates that the note or chord over or under which it stands, is to be held at least double its time value.

FAIRY POLKA.

Gracioso.

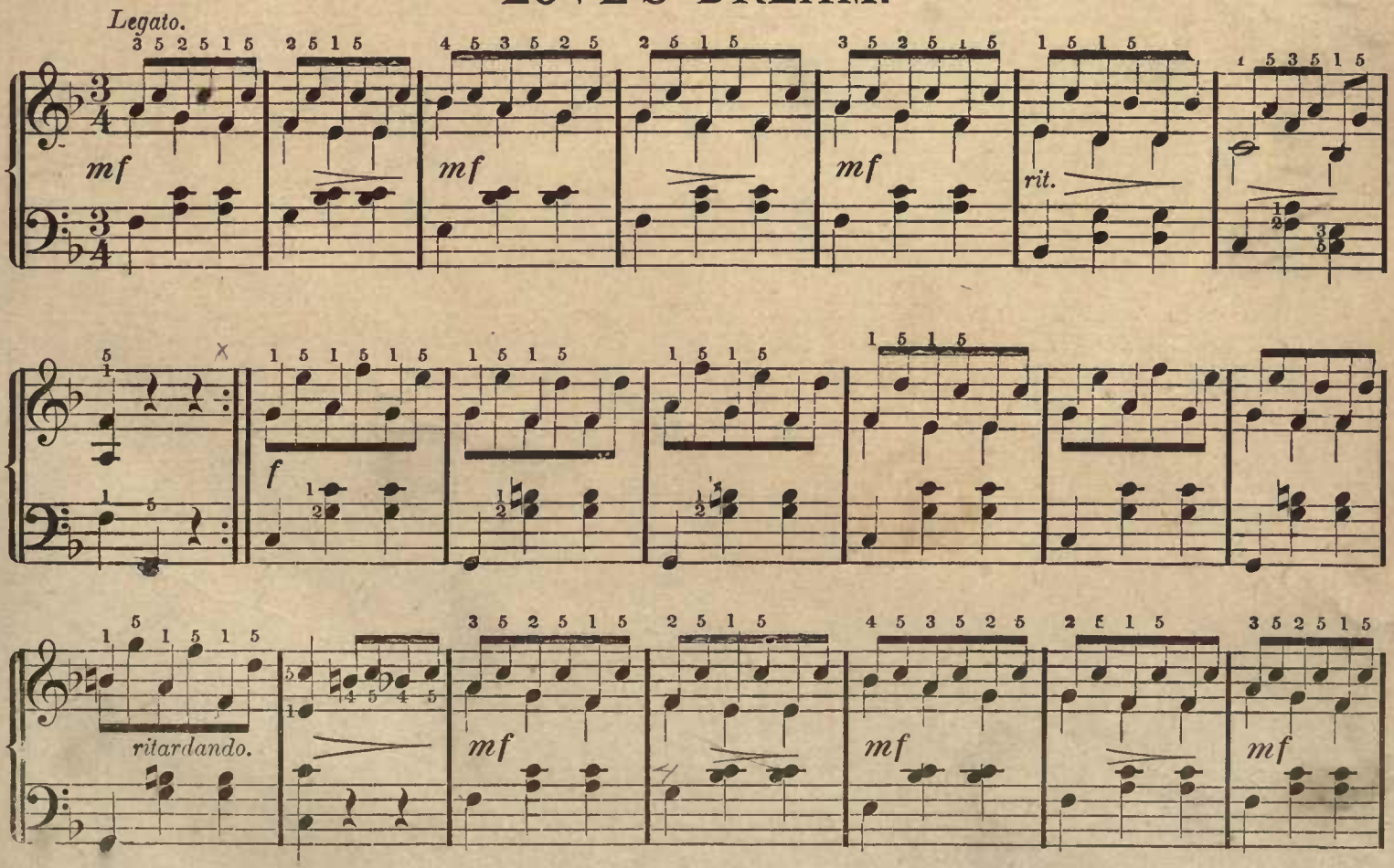
mf

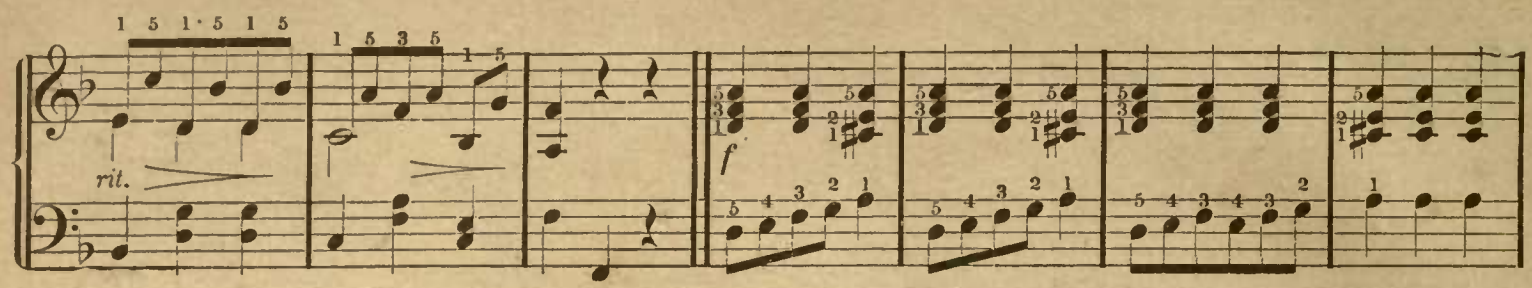
*



In the following recreation appear notes with double stems. The piece is written in two voices. Those notes which have double stems constitute the melody, the other the accompaniment. The melody is thus written in order that the pupil may see it plainer and also emphasize it better. The notes with the double stems should therefore be played heavier than those with single stems. Play the piece slowly and with much expression.

LOVE'S DREAM.

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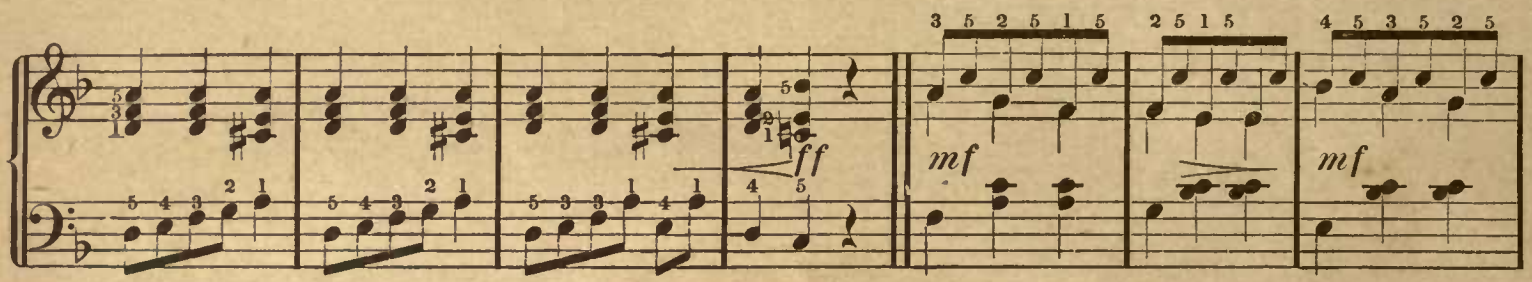
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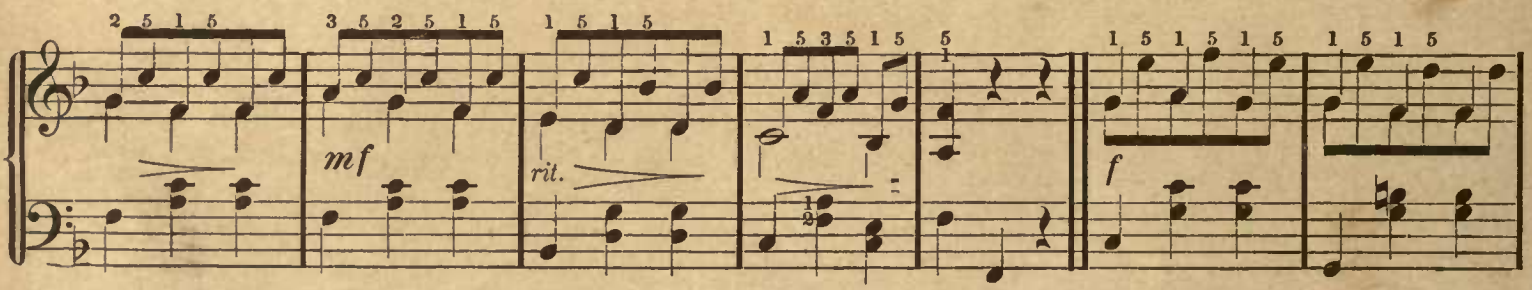
mf
mf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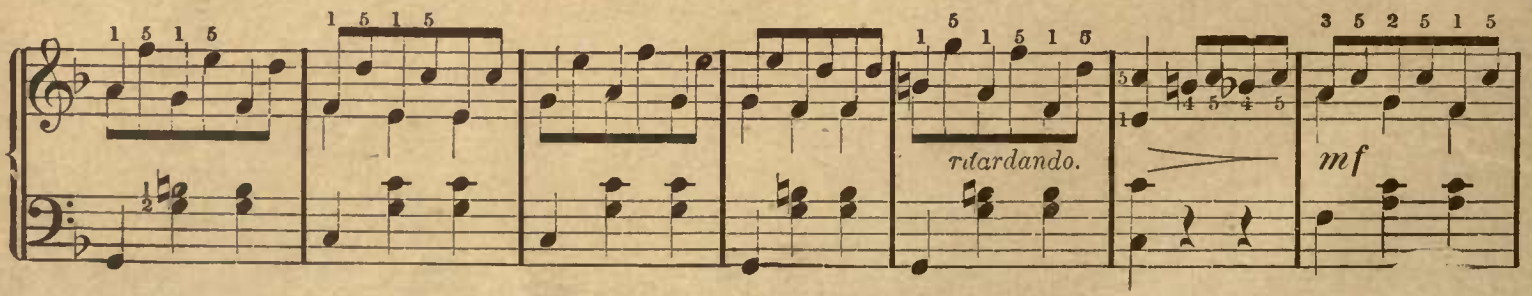
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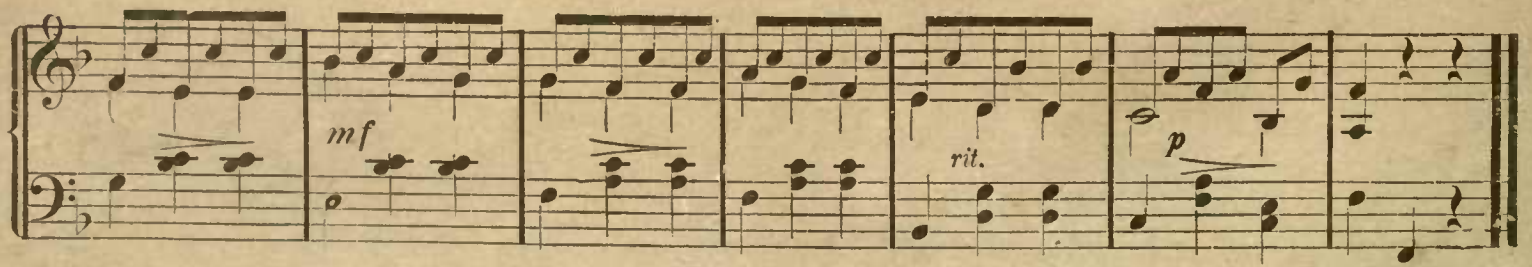
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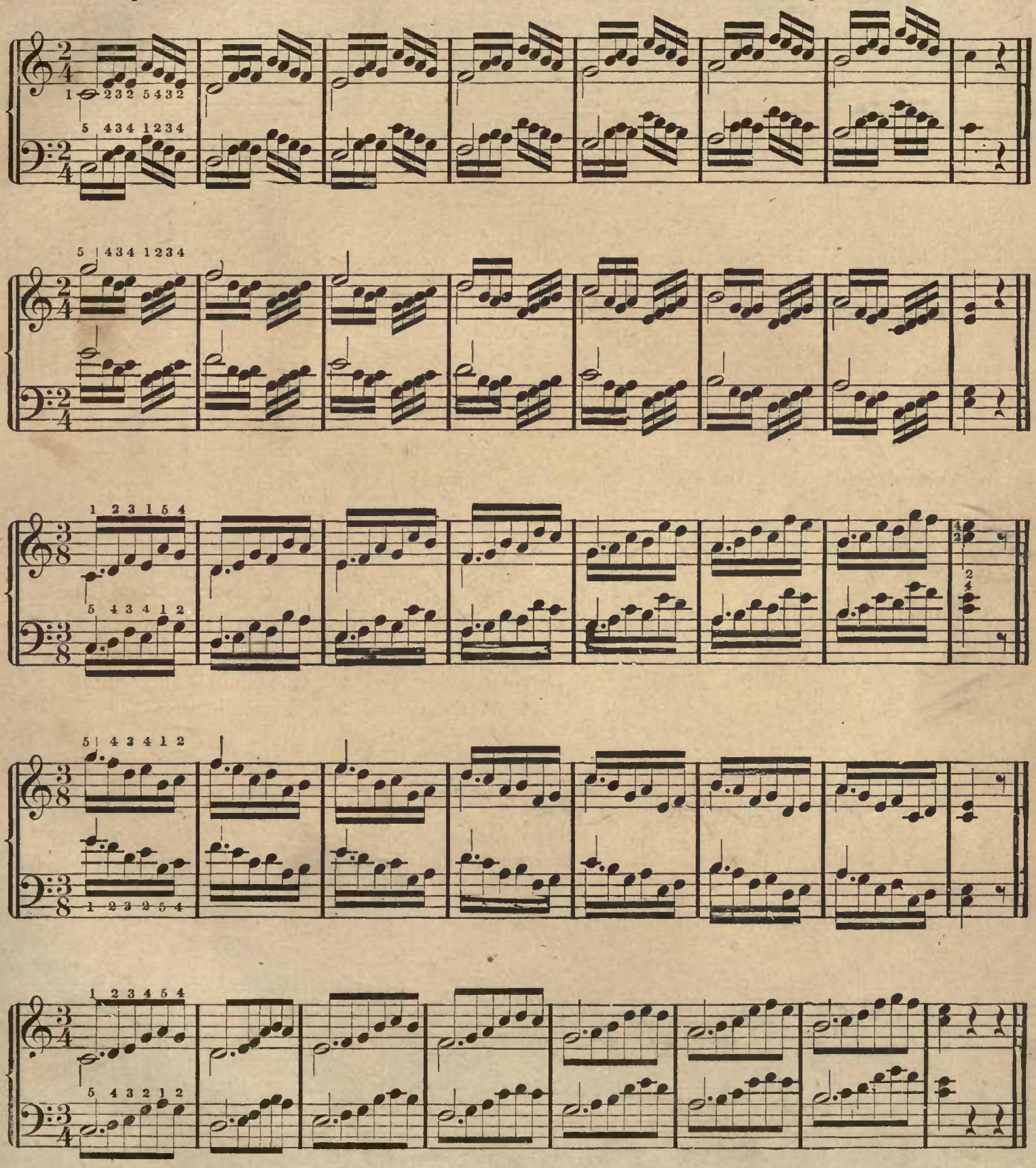
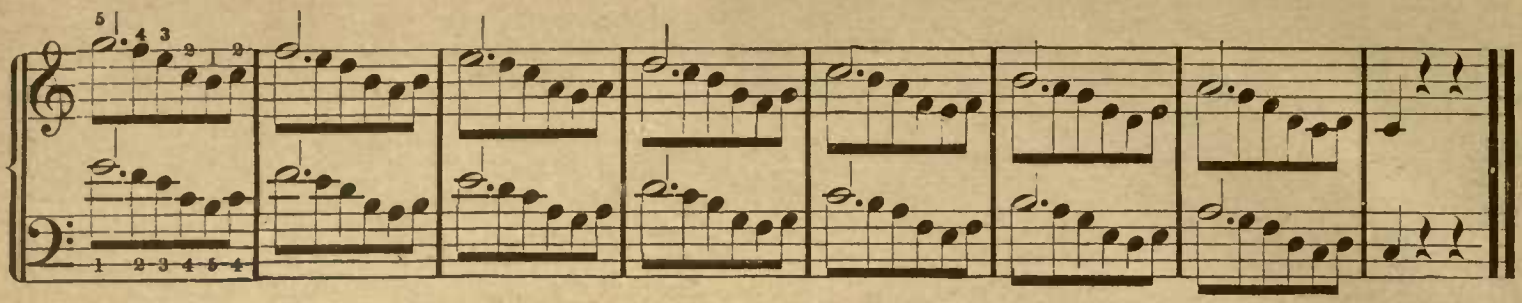
rit.
p

Five-Finger Exercises.

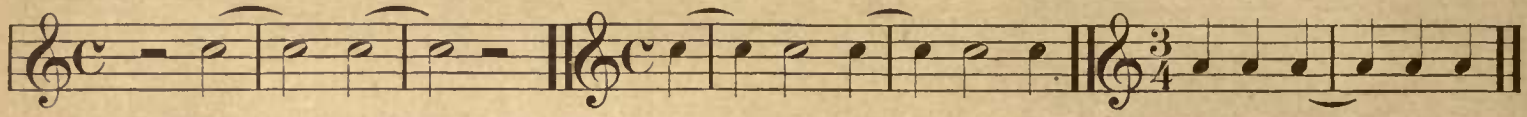
For the expansion of the hand. Hold the half notes and dotted quarter notes while playing the exercises.



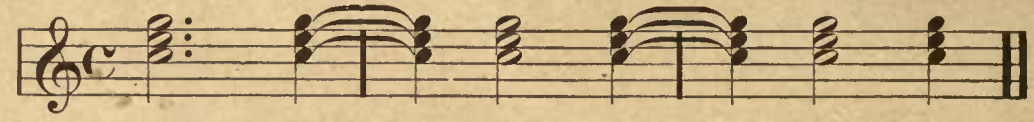


SYNCOPATION.

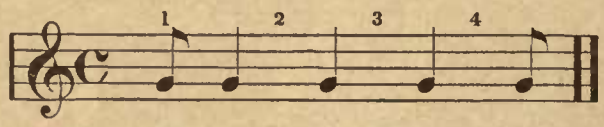
This rhythmical irregularity, if so it may be called, often occurs in music. When a musical sound, commencing upon light time is held over into heavy time, it is called Syncopation. In the following example this is illustrated:



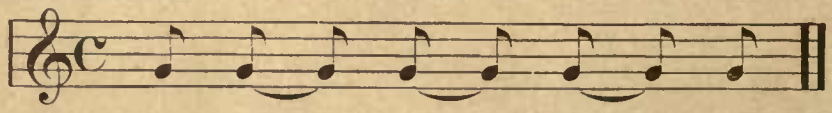
In a like manner chords may be Syncopated:



With notes of smaller value, Syncopation becomes more difficult, as may be seen from this:

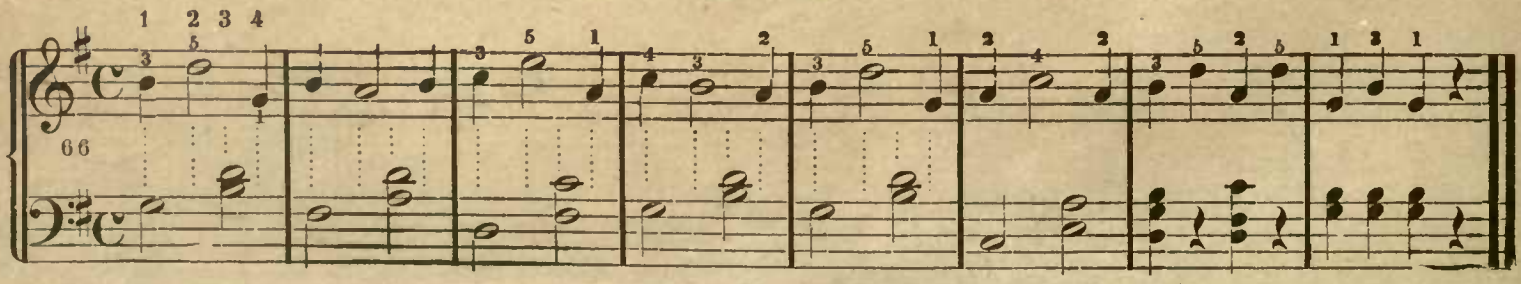


There are four quarters in this measure. The note on the first beat is but an eighth note, consequently before we count two the second note must be struck. To the second half of the second note we count two. This half, together with the first eighth of the third note constitutes the second quarter of the measure. To the second half of the third note, we count three. It and the first half of the fourth note, constitute the third quarter. To the second half of this note we count four, and adding to it the last eighth of the measure we obtain the fourth quarter. To illustrate this lesson we will write it out in tied notes. Let the pupil first play it as below and then as above.

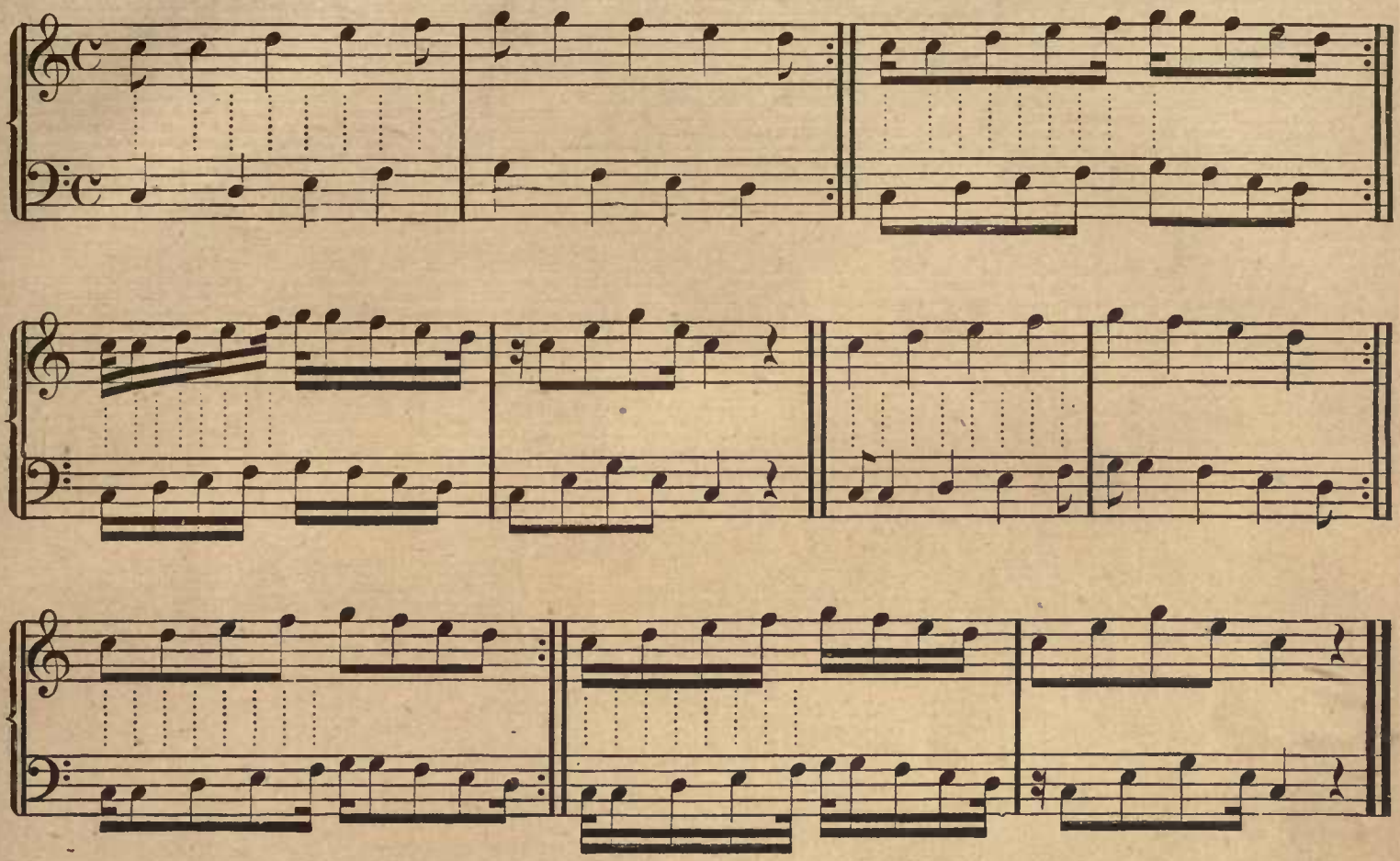


The teacher must be careful that the pupil has a correct mathematical comprehension of this division of time, for syncopation occurs frequently, and unless it is thoroughly understood, will be a continuous source of trouble both to teacher and pupil.

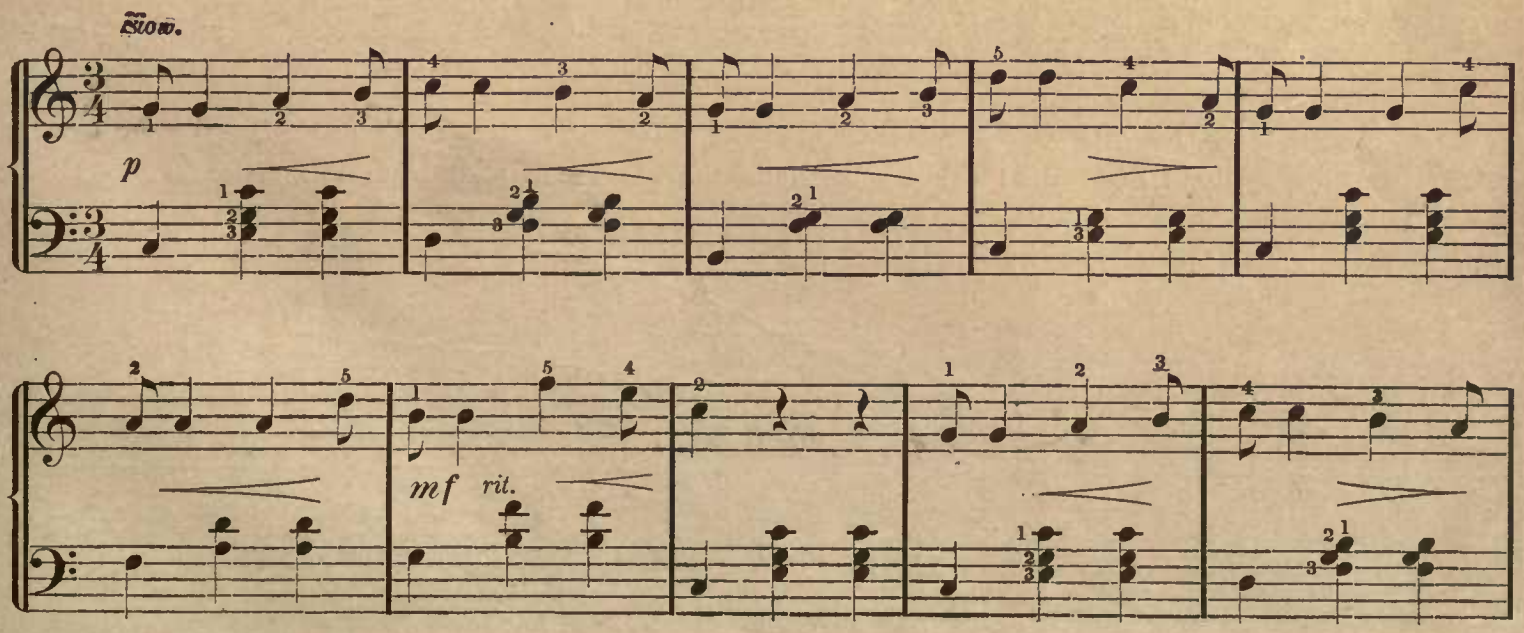
Exercise.

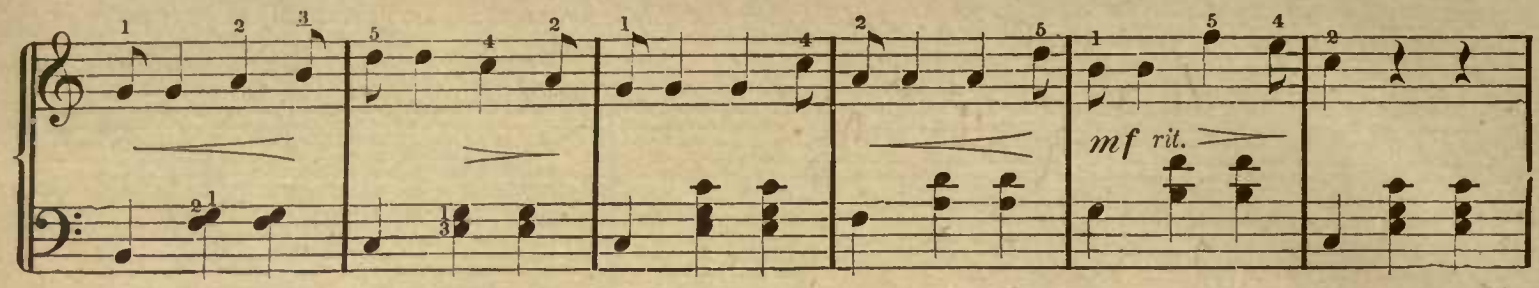


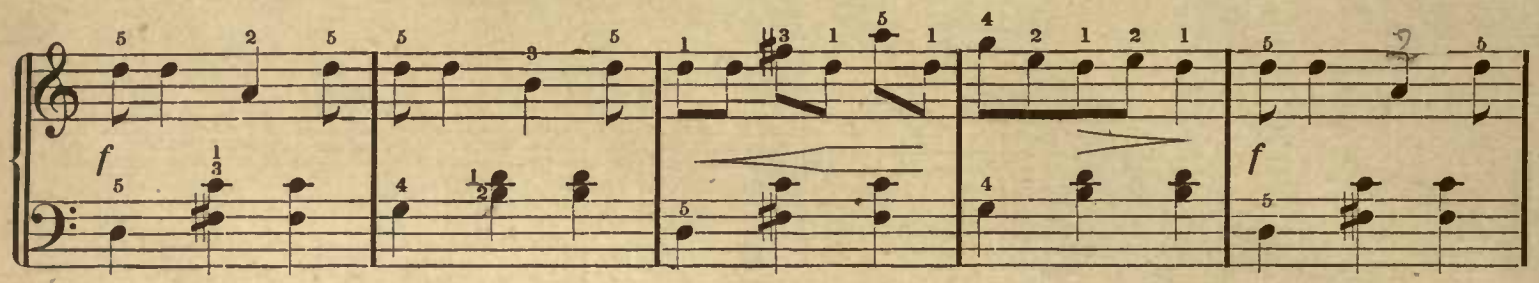
Avoid playing these exercises by ear, or by simply following the rhythmical sense. Look carefully at your notes and follow the peculiar division of time.

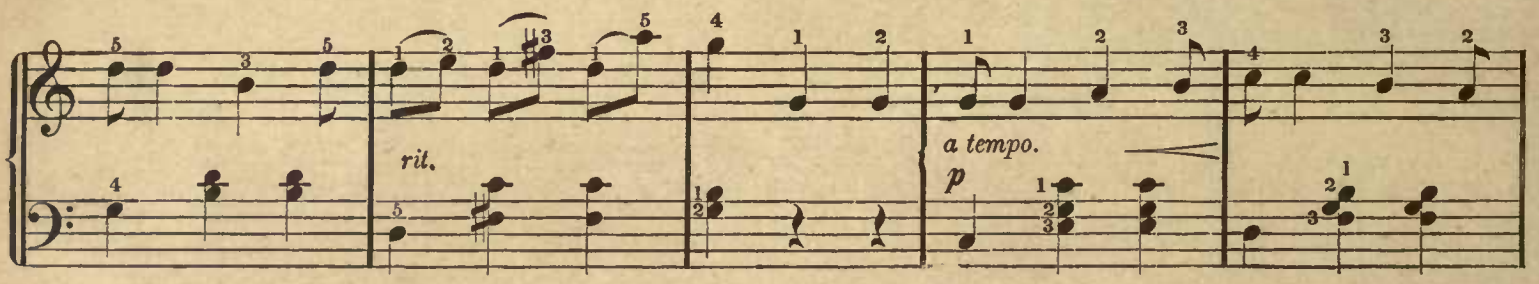


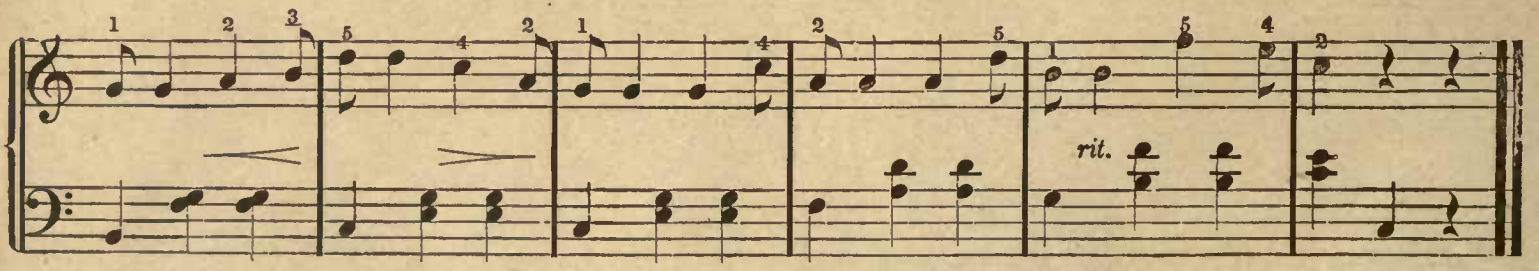
CRADLE SONG.







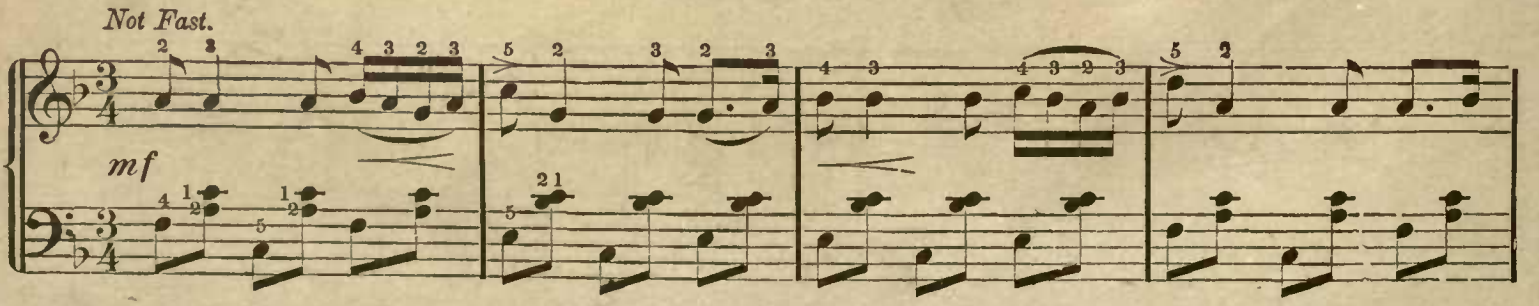


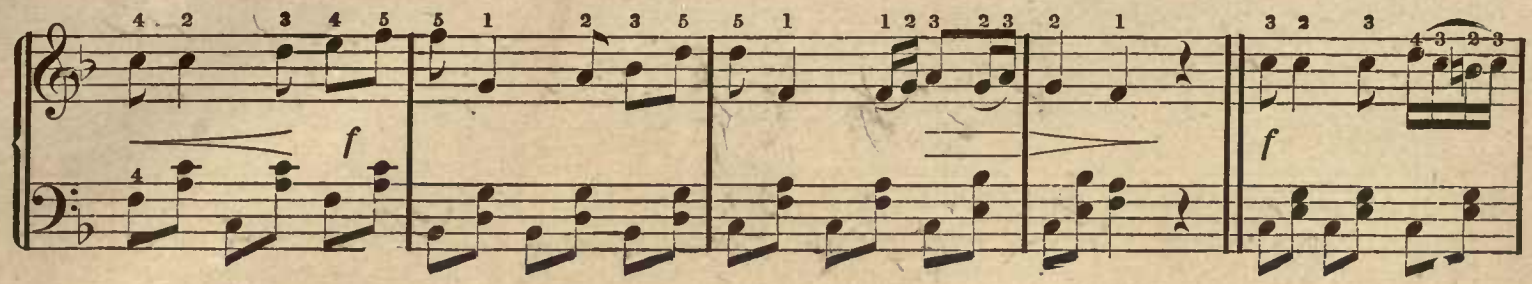


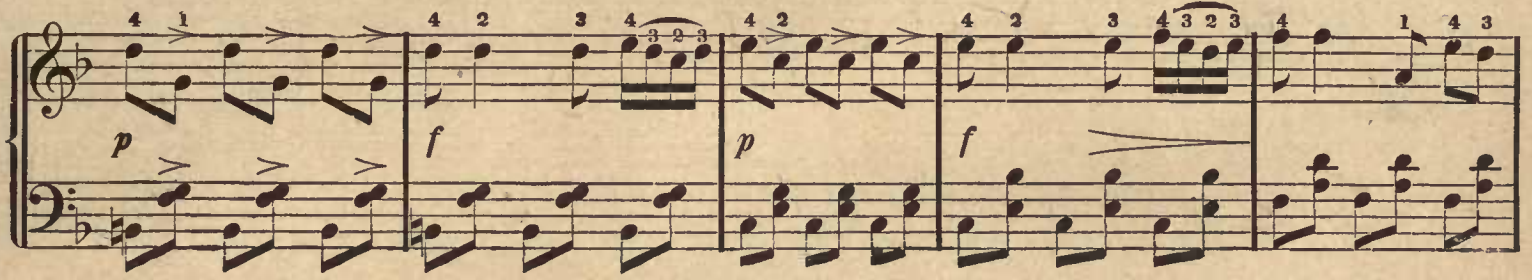
Observe the syncopation. Emphasize the time well. Notice the change in the position of the hand, also the fingering.

THE LITTLE COQUETTE.

RONDO.




f
f


p
f
p
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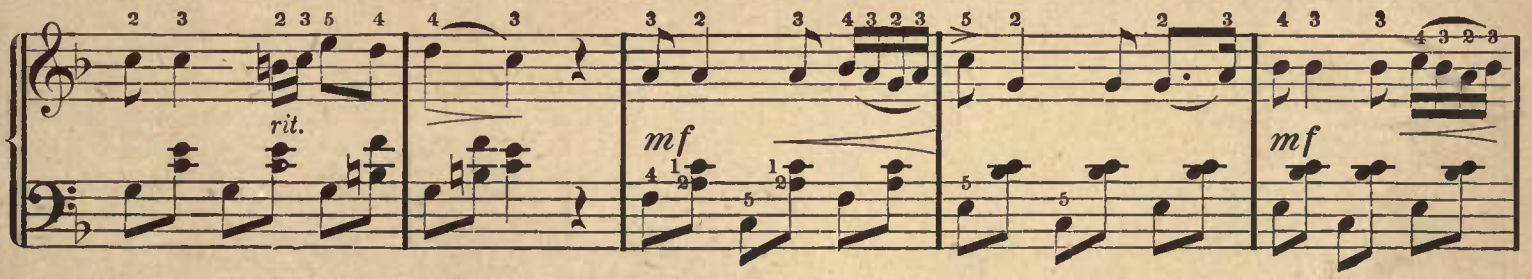
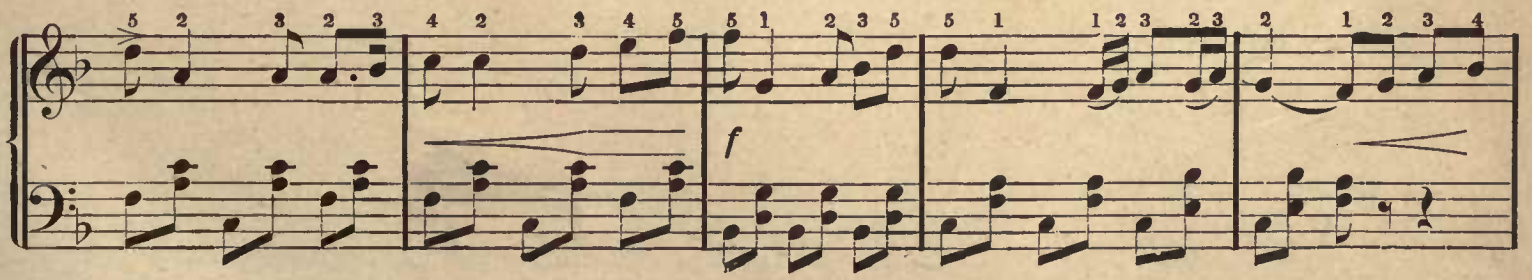

rit.
mf
mf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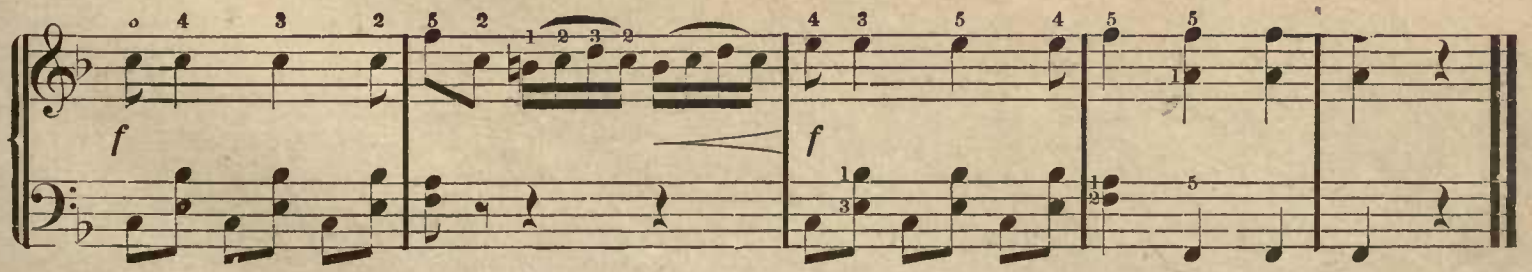
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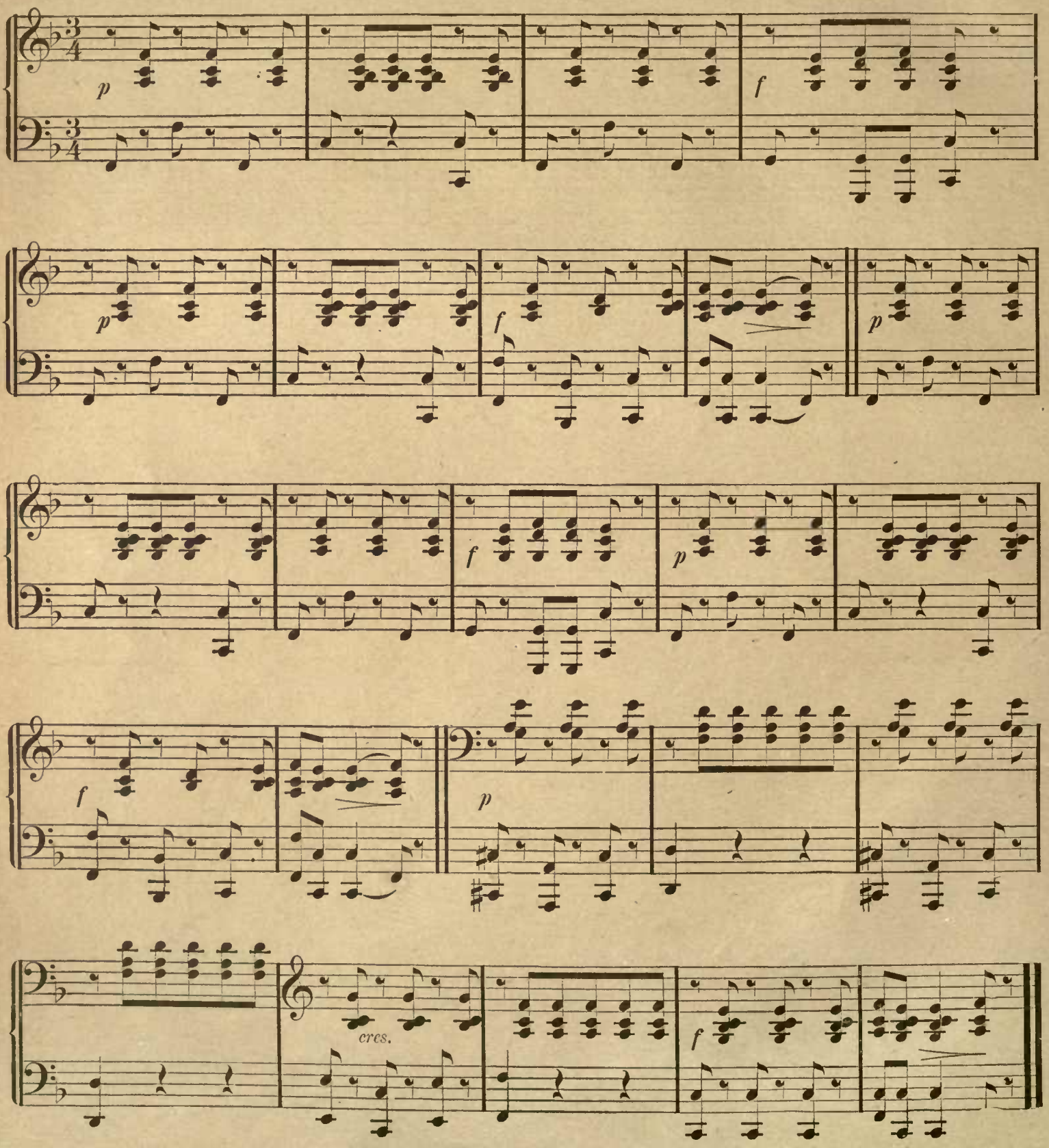
*

SECONDO.

POLONAISE.

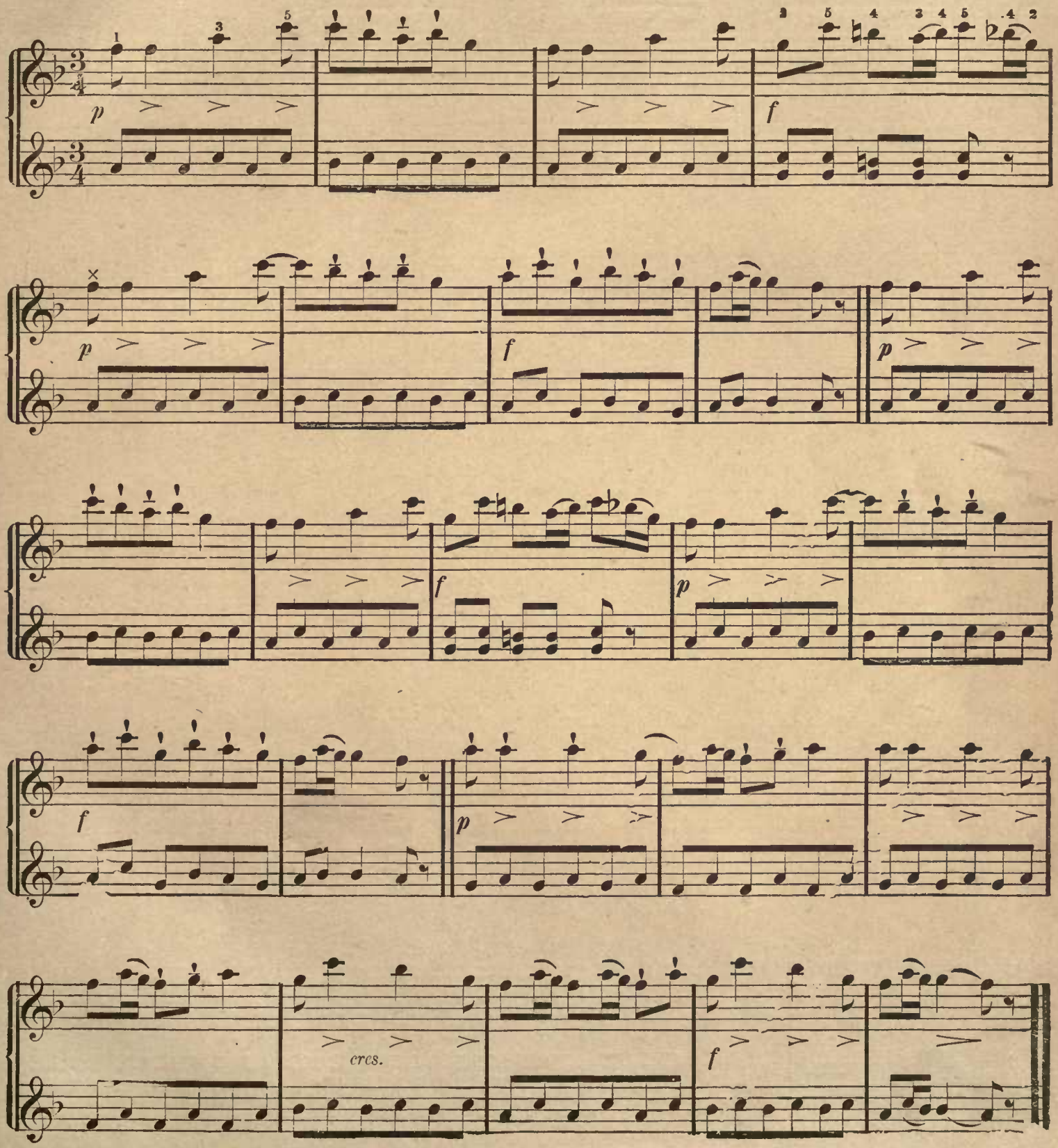
Sixth Duett.



PRIMO.

POLONAISE.

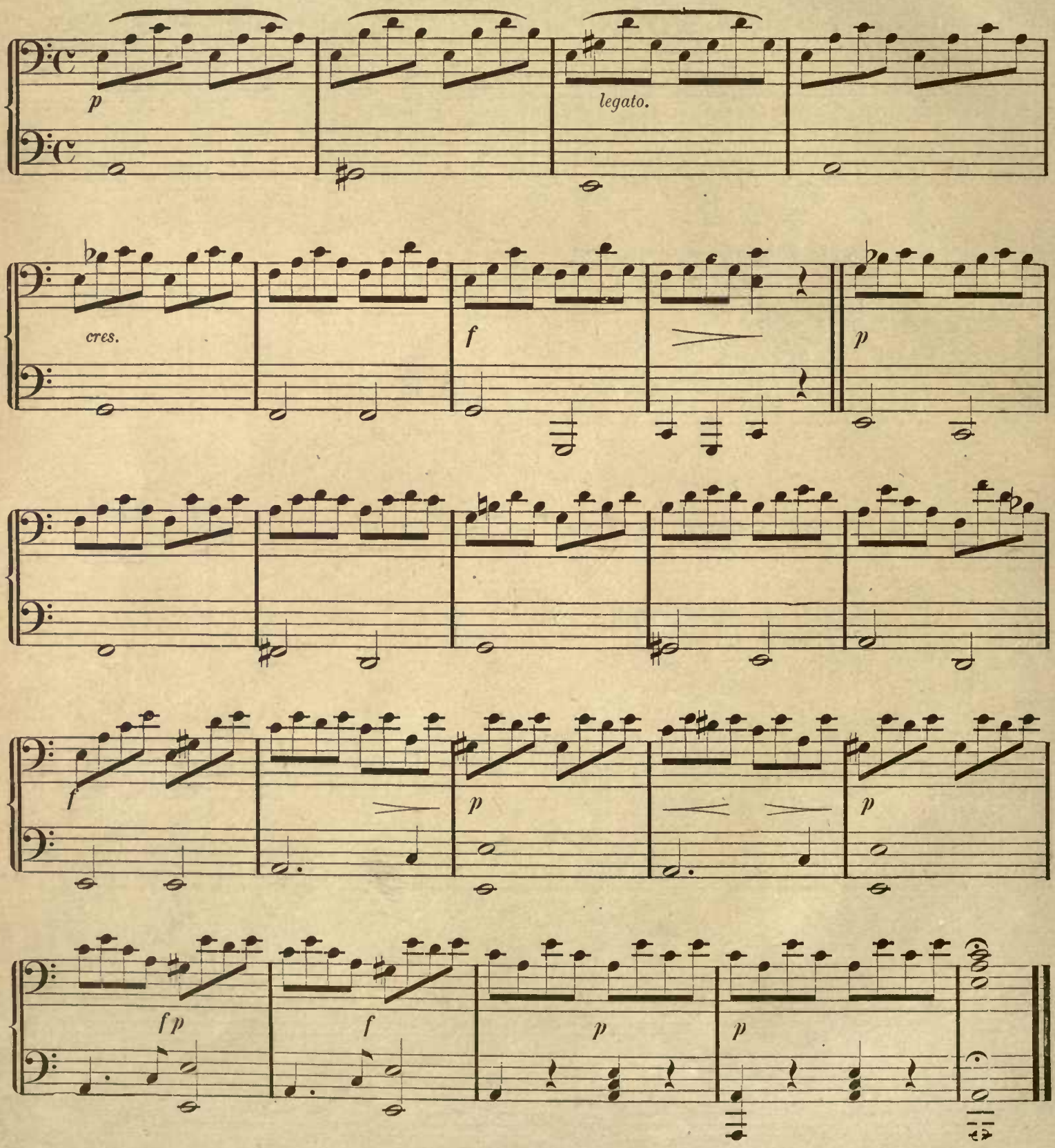
Sixth Duett.



SECONDO.

ROMANCE.

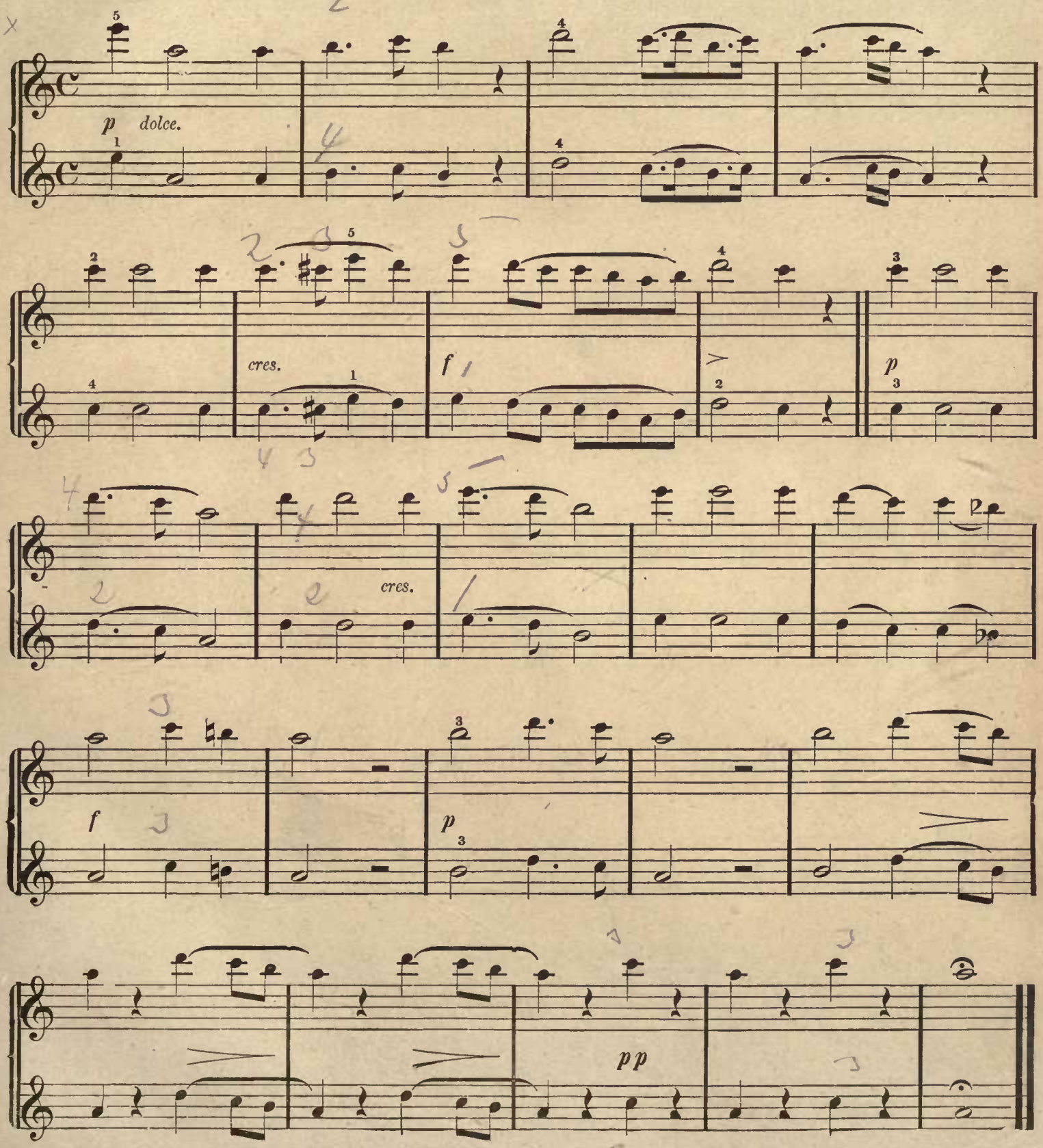
Seventh Duett.



PRIMO.

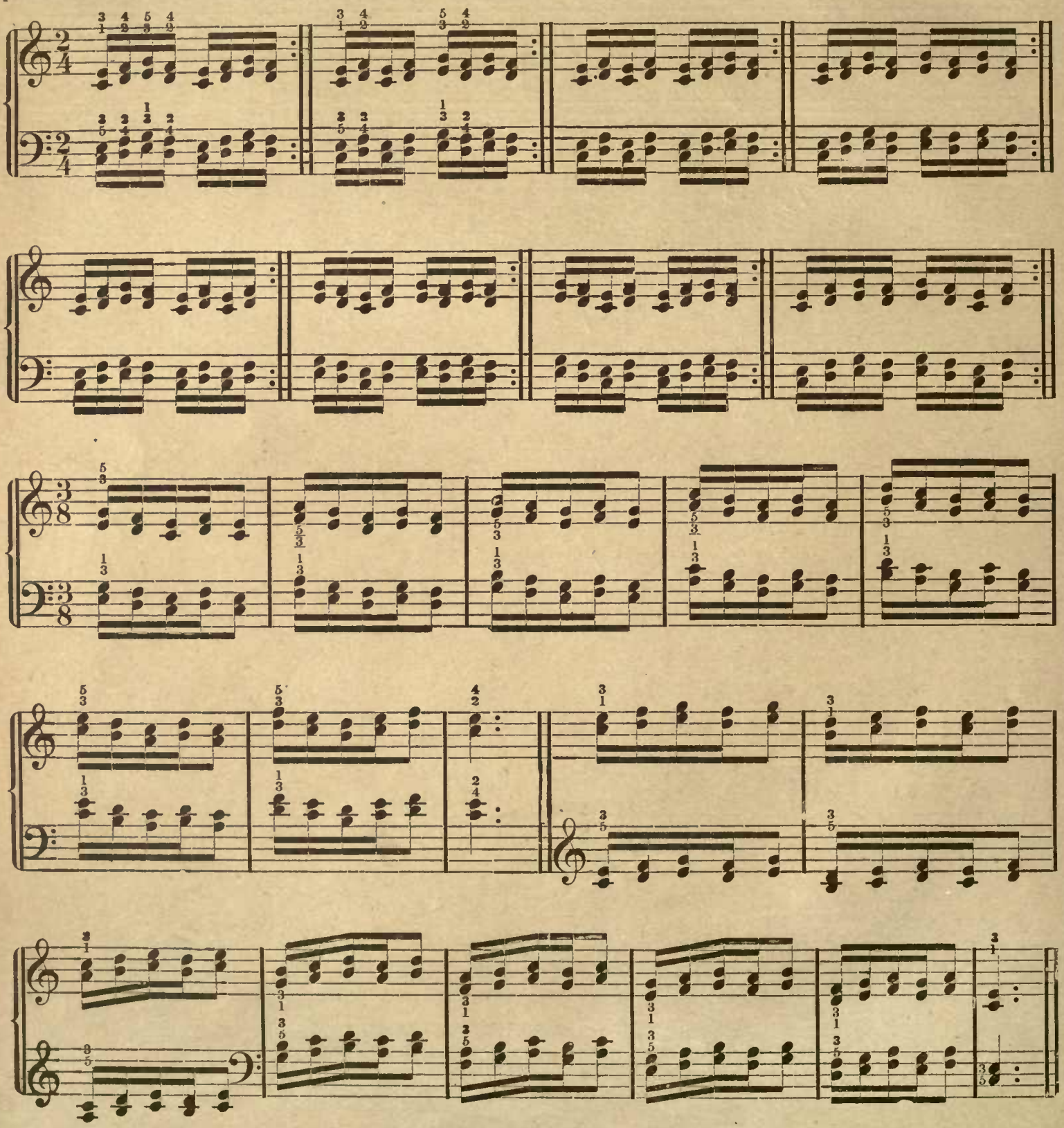
ROMANCE.

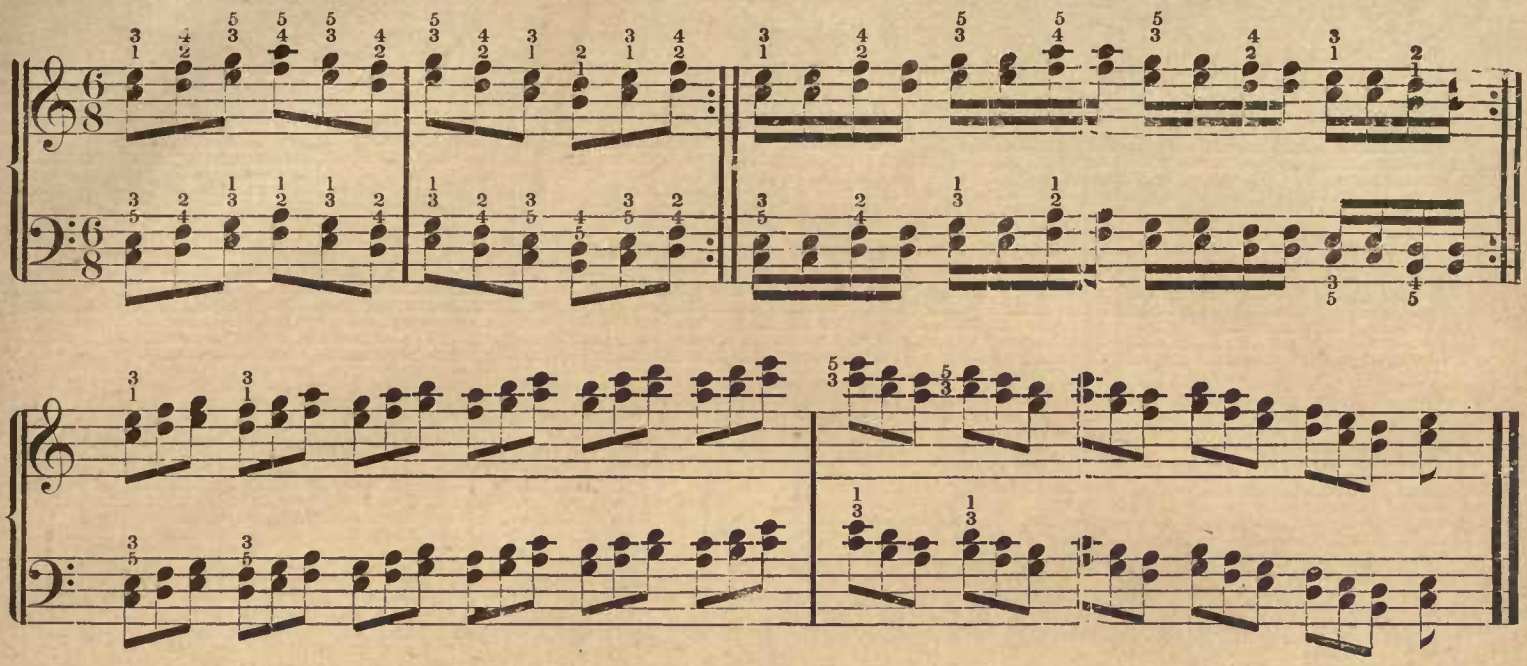
Seventh Duett.



Exercises in Thirds.

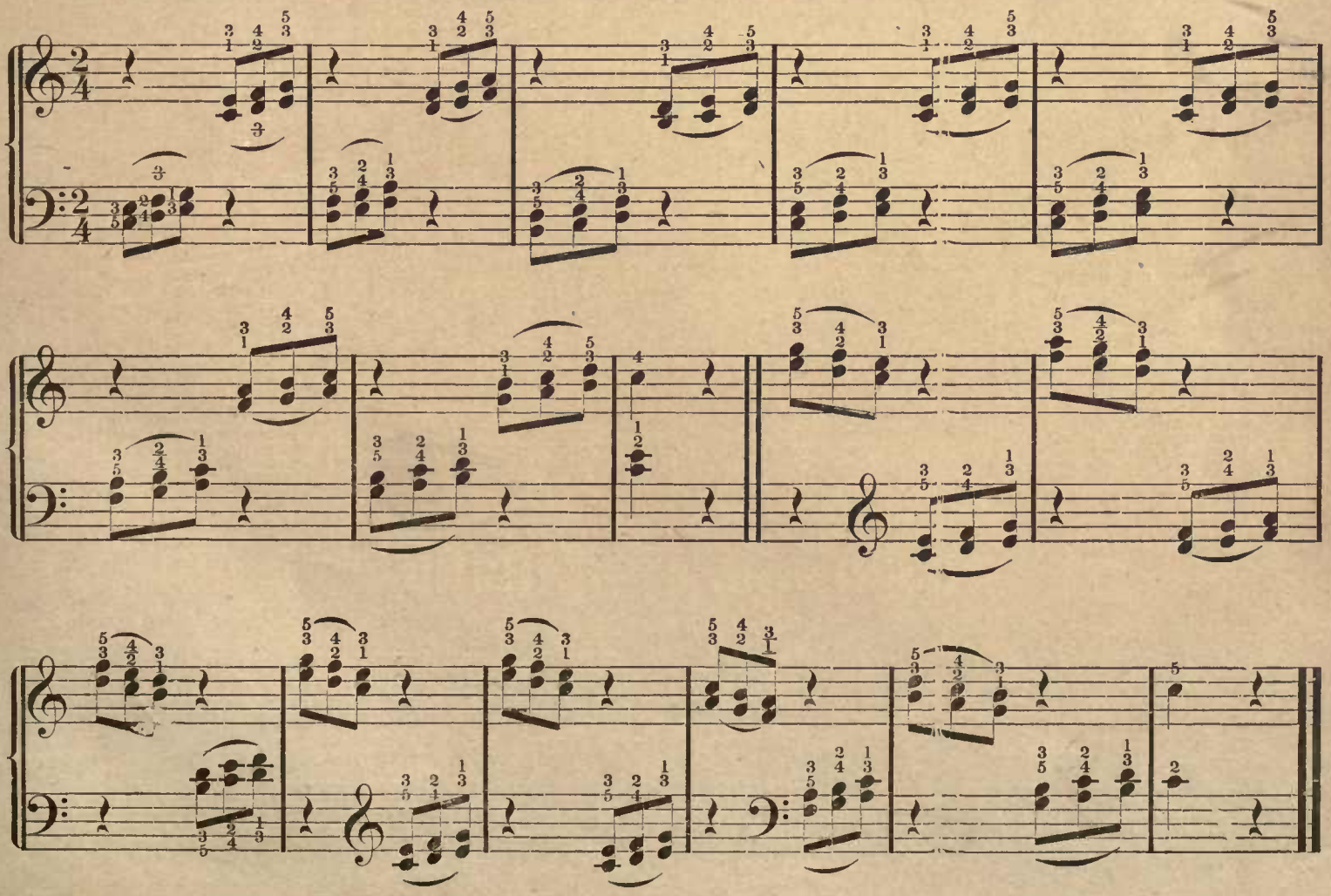
When practicing the following exercises be careful that both fingers strike the keys at the same time and with equal force. Play from the knuckle-joints, and raise your fingers as high as possible. These exercises should be played first with each hand alone, then both hands together. Play them first slow and then fast. Listen very carefully to your playing and persevere until you can play each number smoothly and rapidly.





LITTLE STUDY.

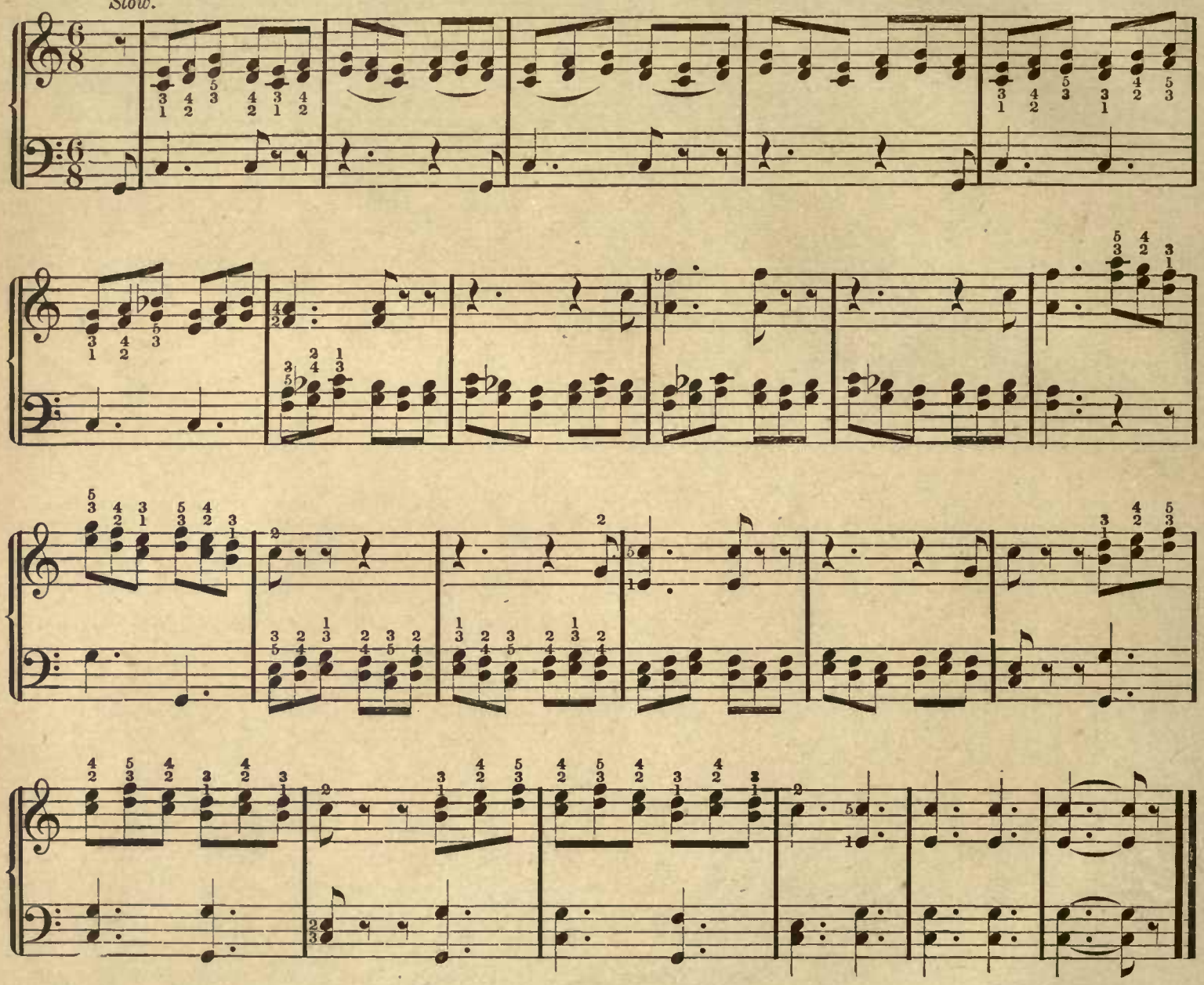
Lift your hands from the keys during the rests. Play in the *legato* style, and count carefully.



ETUDE.

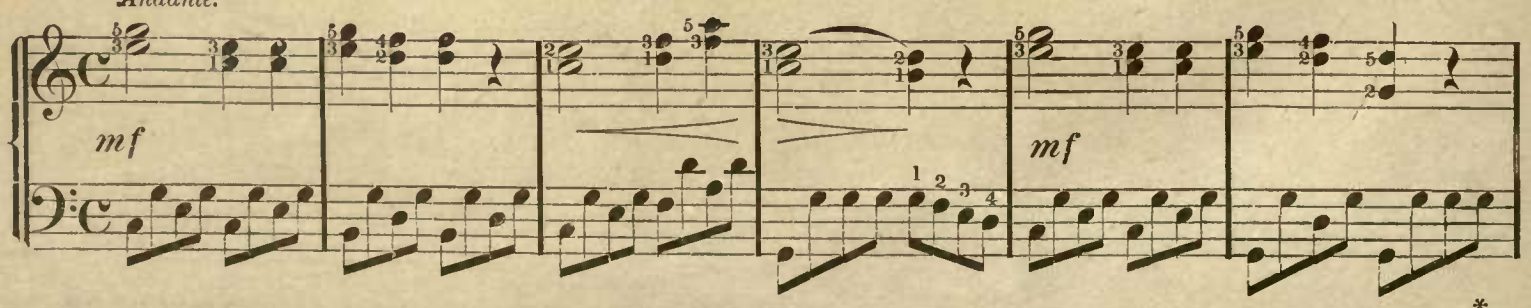
This Etude is for the purpose of practicing runs in thirds. Play slow and smoothly.

Slow.



GOOD NIGHT, DARLING.

Andante.



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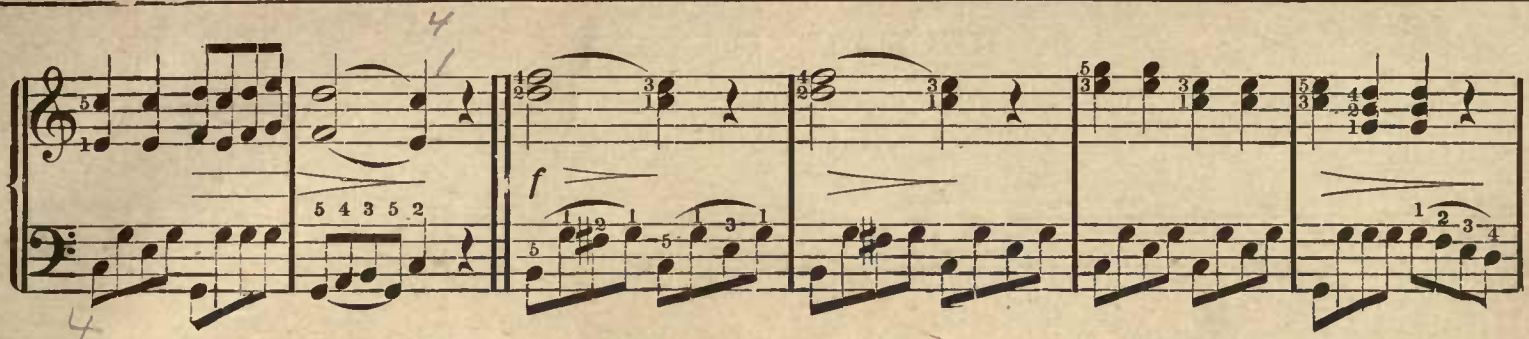
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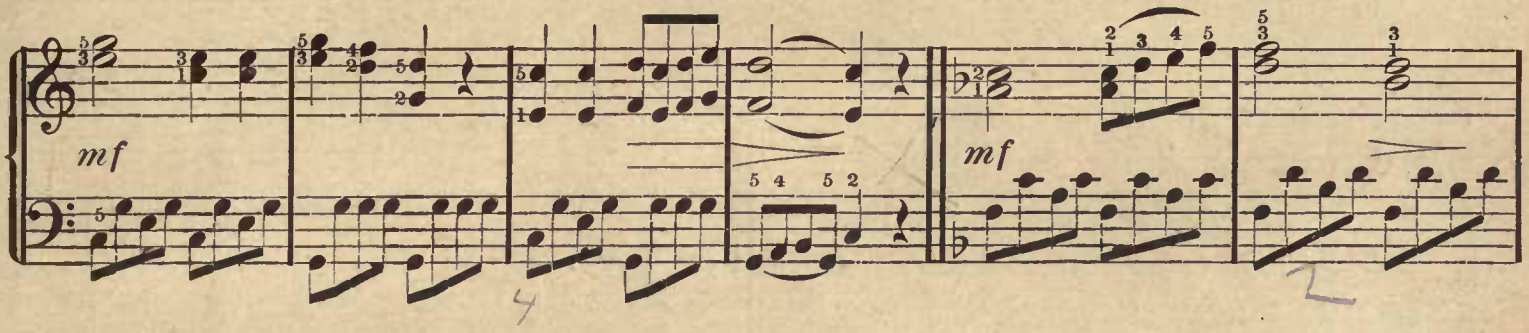
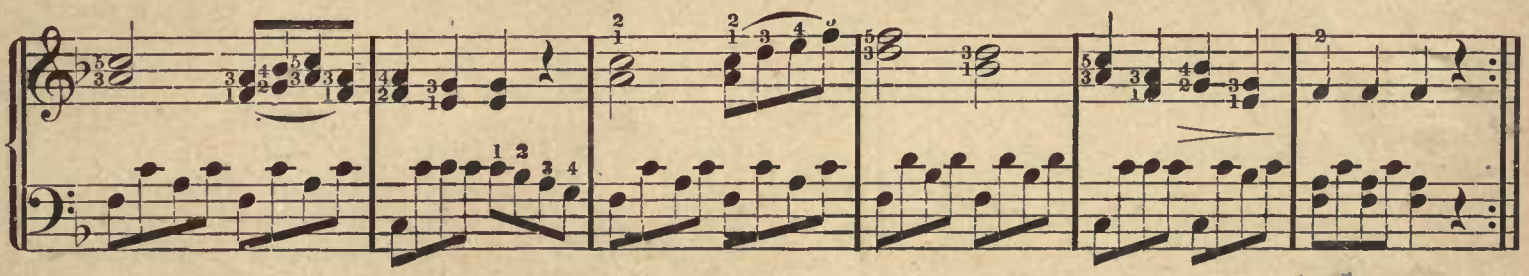
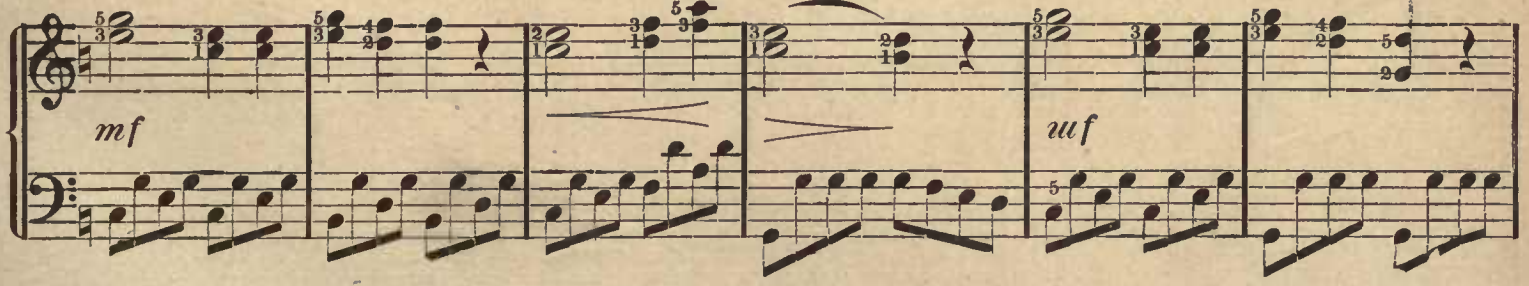

mf
mf

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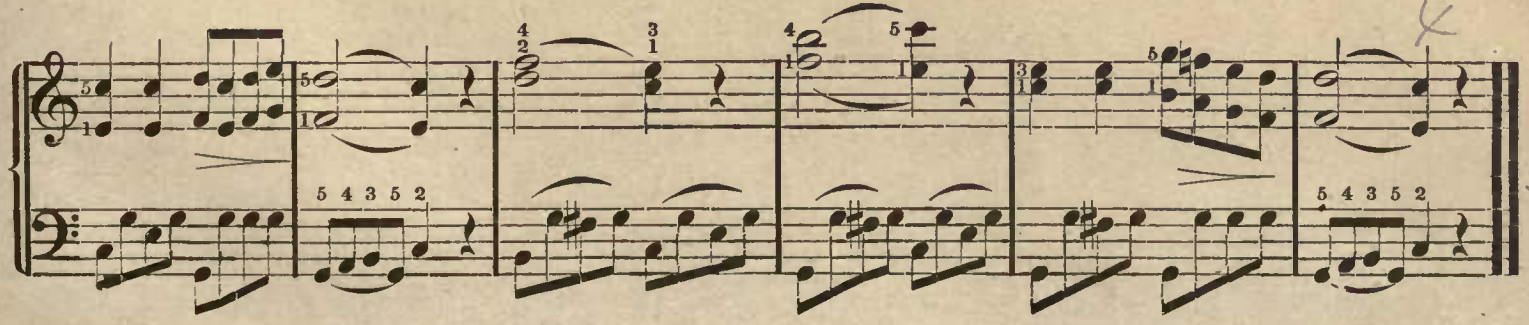
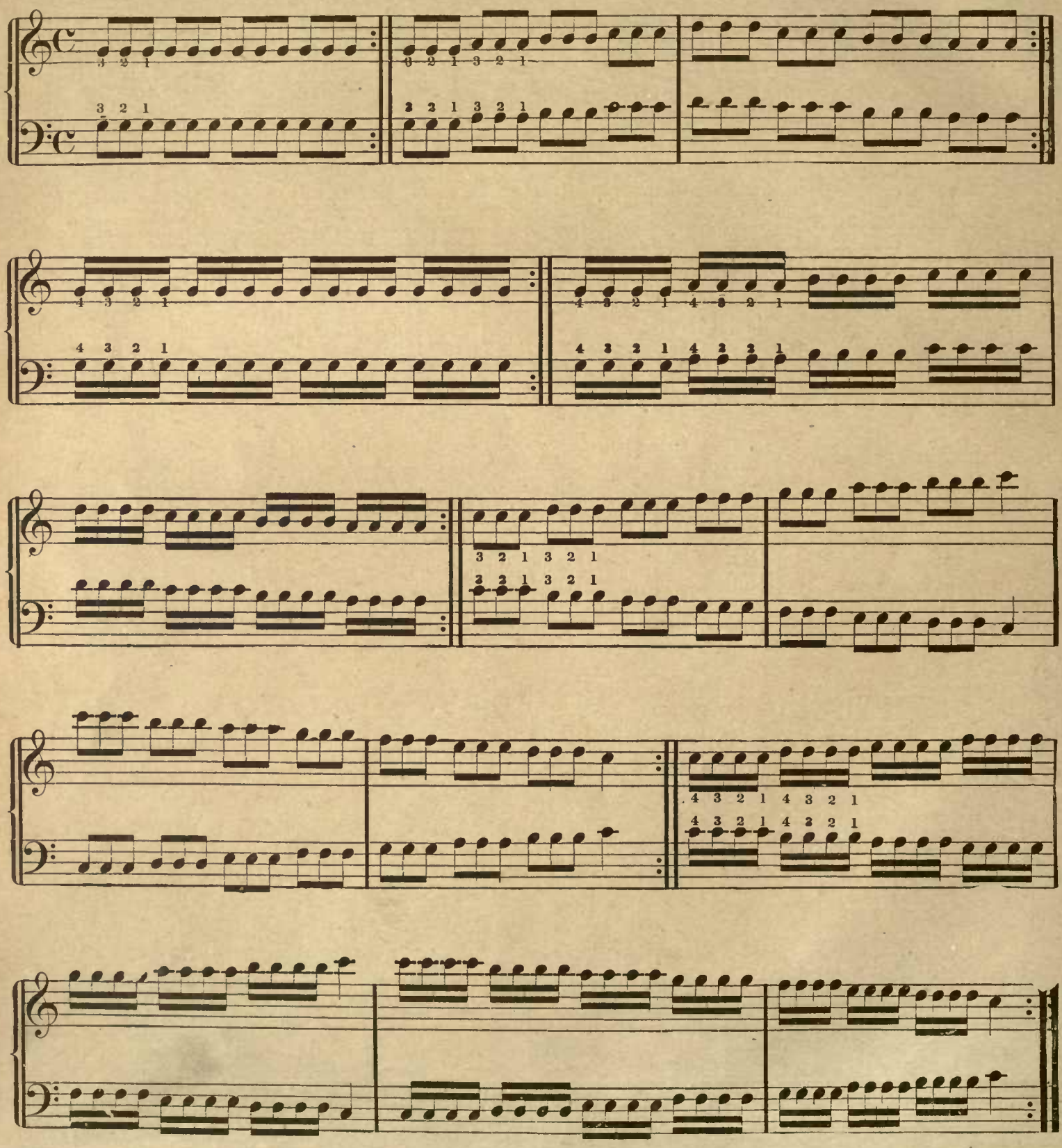
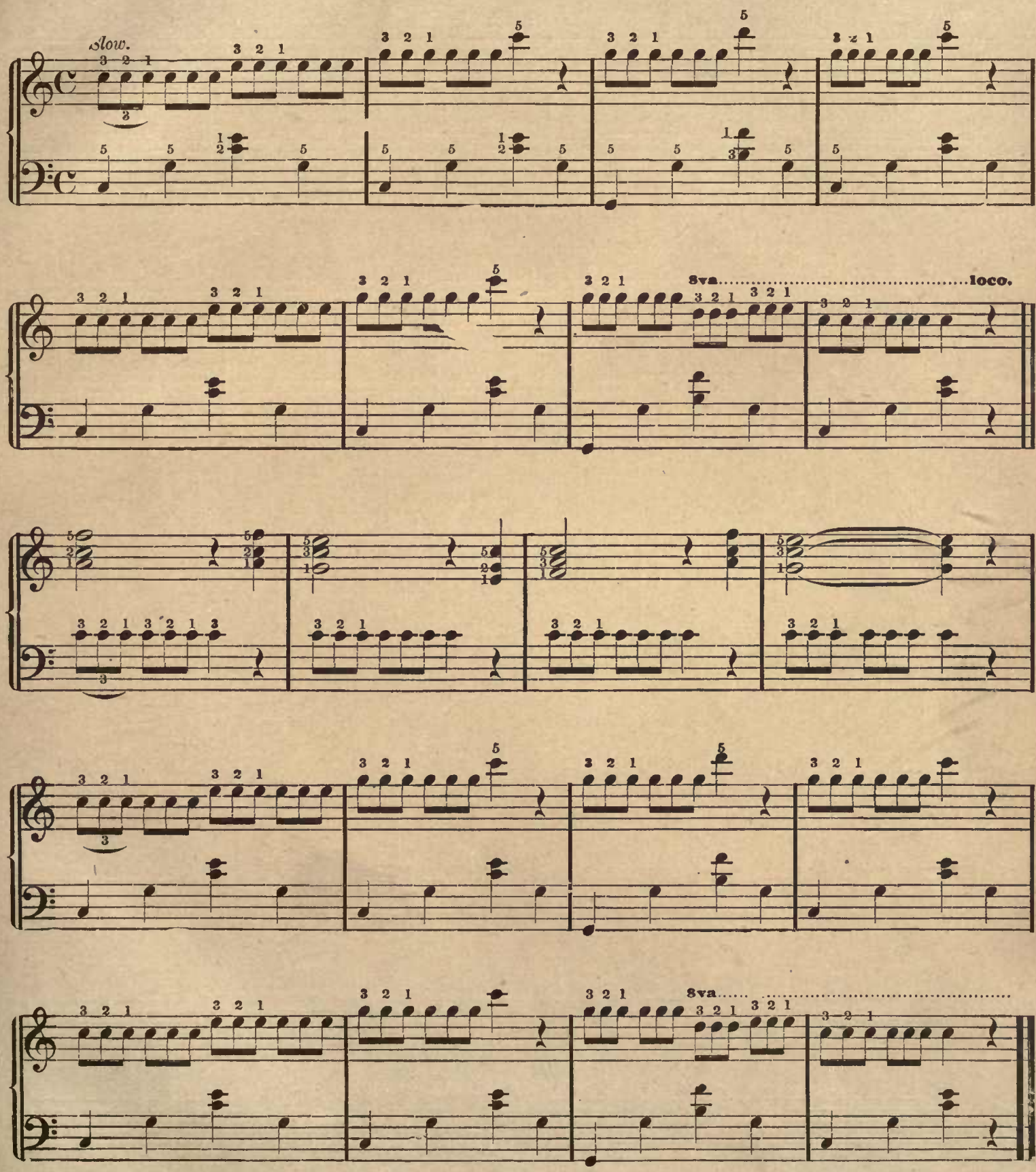


REPEATING NOTES.

Changing the fingers upon one key is called *tremolo*. This style of playing must be executed very smoothly. The hand should not be raised. Play first with each hand alone, then play together.



MOUNTAIN ECHOES.



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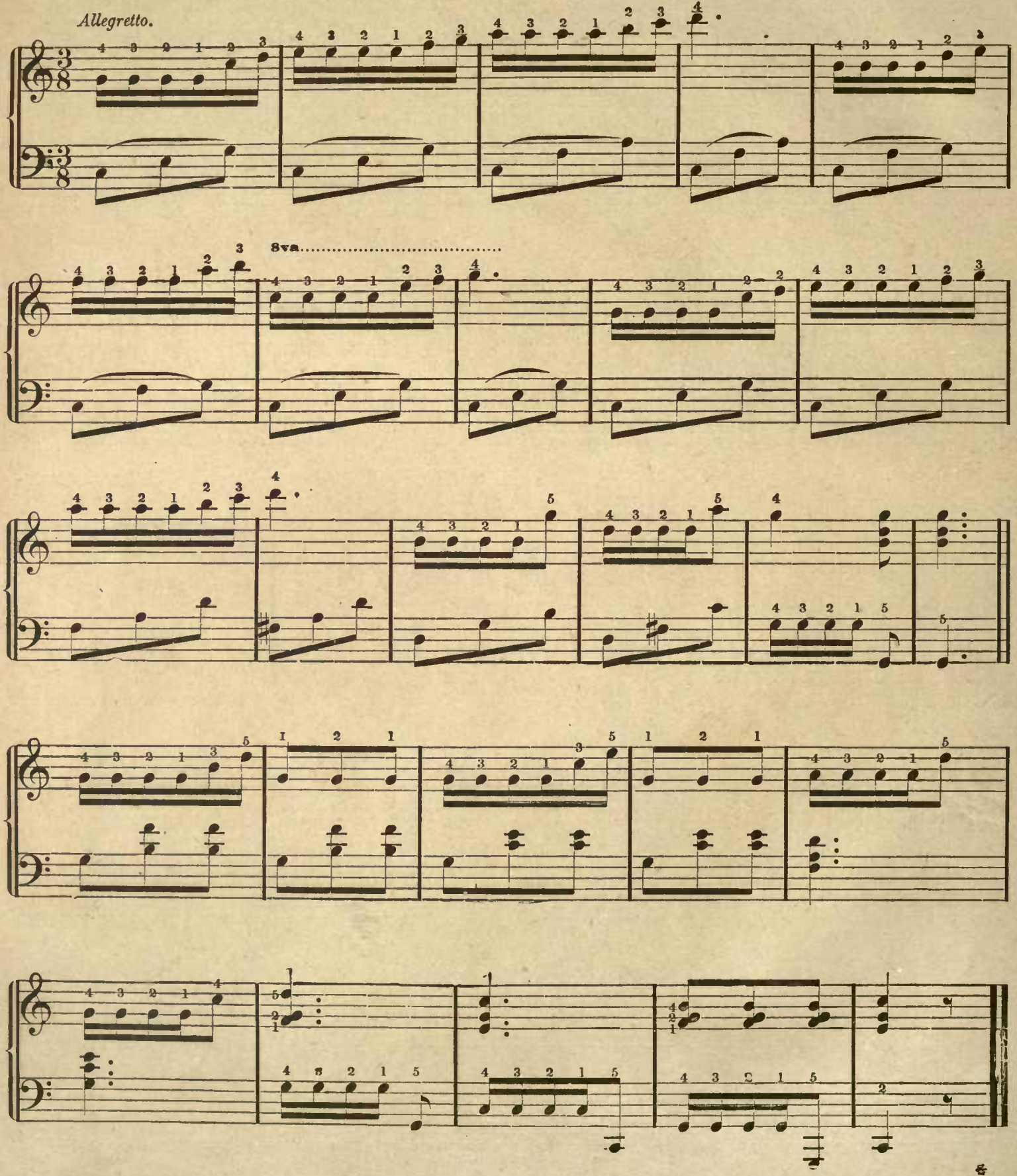
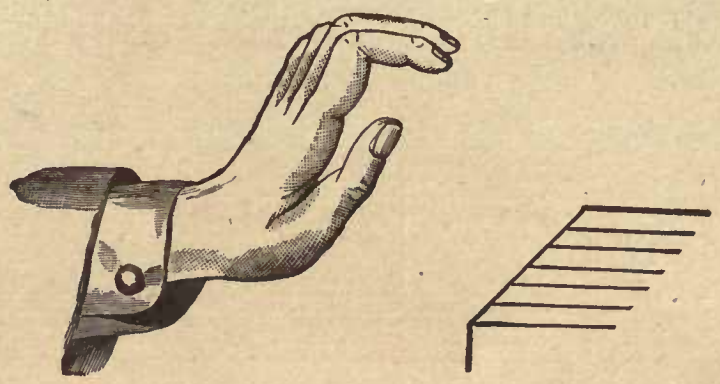
ETUDE.



WRIST-ACTION.

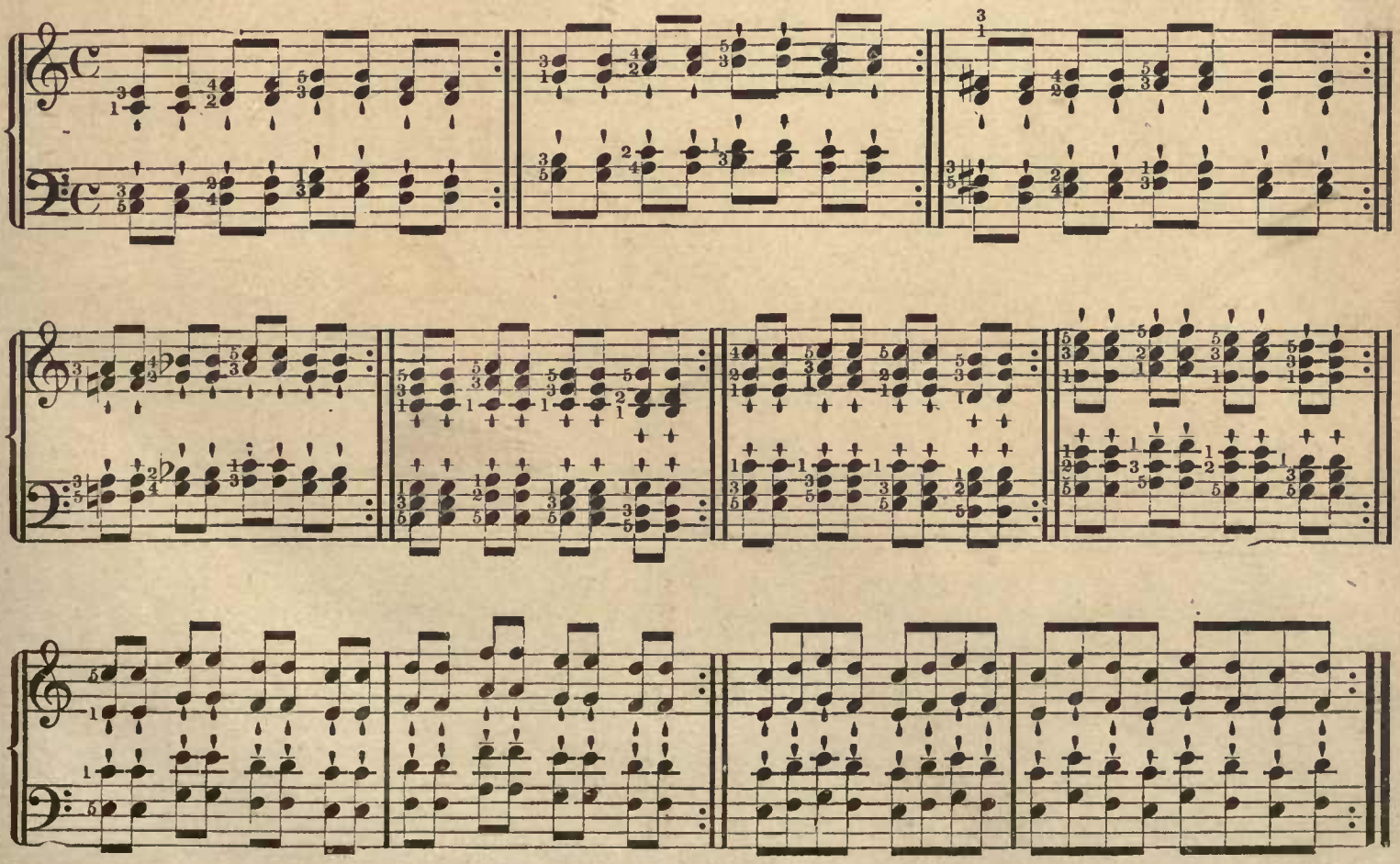
In the legato style of playing the hand remained stationary; in the wrist-action it is moved. The hand should assume the position as given in the following illustration:



When striking the key-board, the hand in all its parts should act as a whole. The fingers should remain firm and stationary, and the hand should move simply from the wrist. The forearm remains in a horizontal position and does not move with the hand. Especial care must be taken, that in moving the hand the single fingers remain firm and do not move. Neither should the knuckles protrude. When striking let the finger which is to touch the key-board move a little forward, while the others recede somewhat. This touch is the second mode of staccato playing.

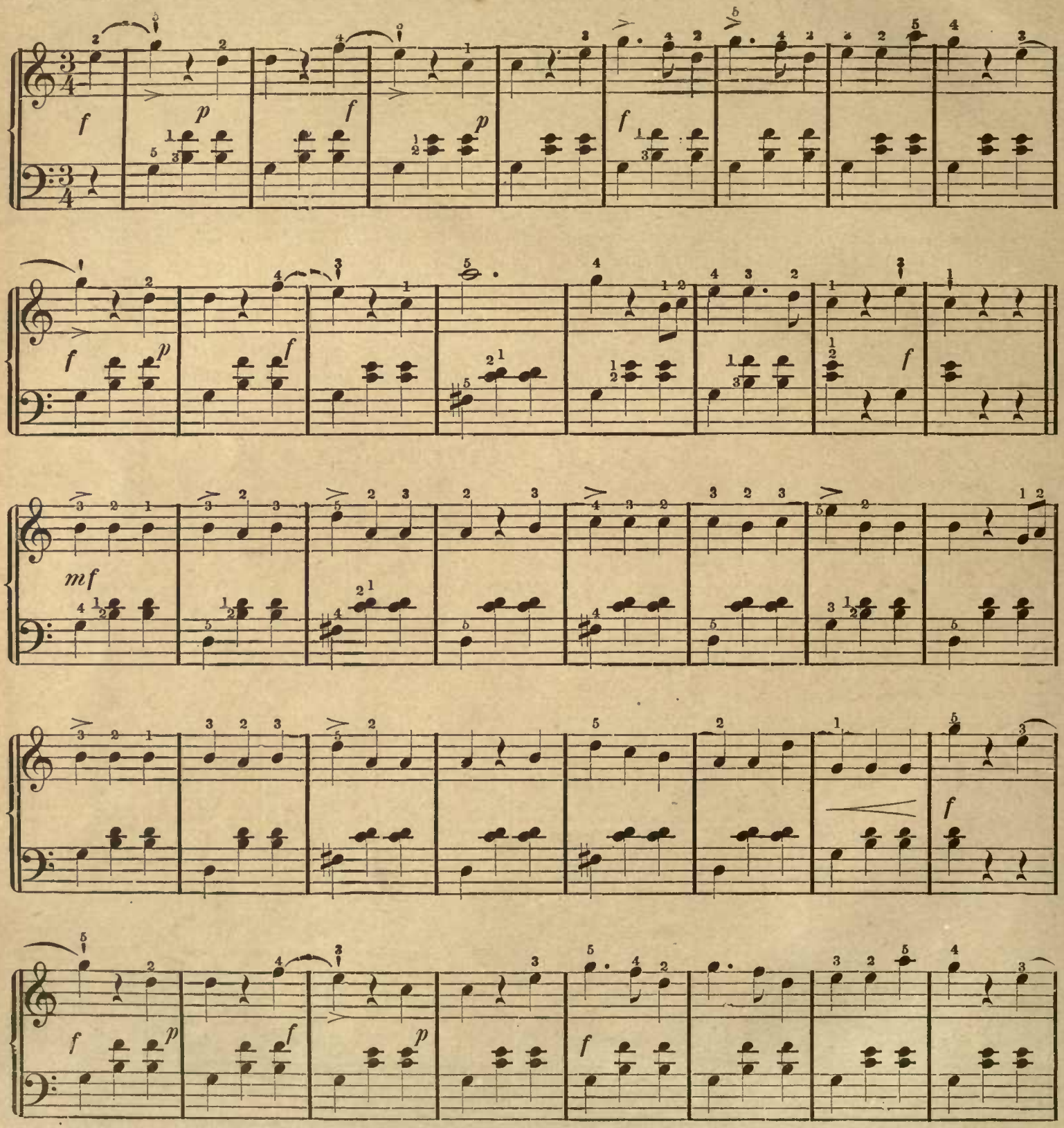
While studying this wrist-action, let the student not neglect practicing daily and most diligently exercises with the legato touch. After playing the five-finger exercises legato, the student may play the same also with the wrist-action.

Exercises in Wrist-action.



MY FIRST WALTZ.

The Waltz is a German dance. It is to be played somewhat slow and in a waving rhythm. Play the melody louder than the bass, emphasize the notes marked, and put the necessary rhythmical motion into this dance. Only when playing the Waltz so that the rhythm and melody become prominent, will it become what it is designed to be.



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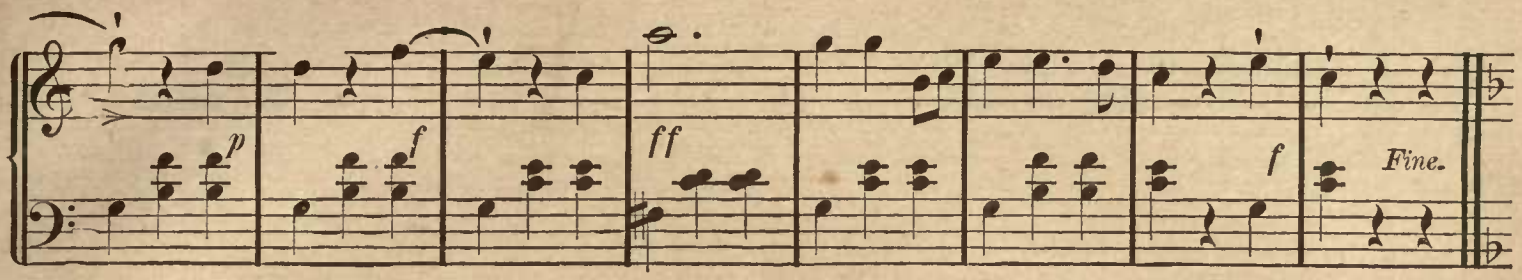
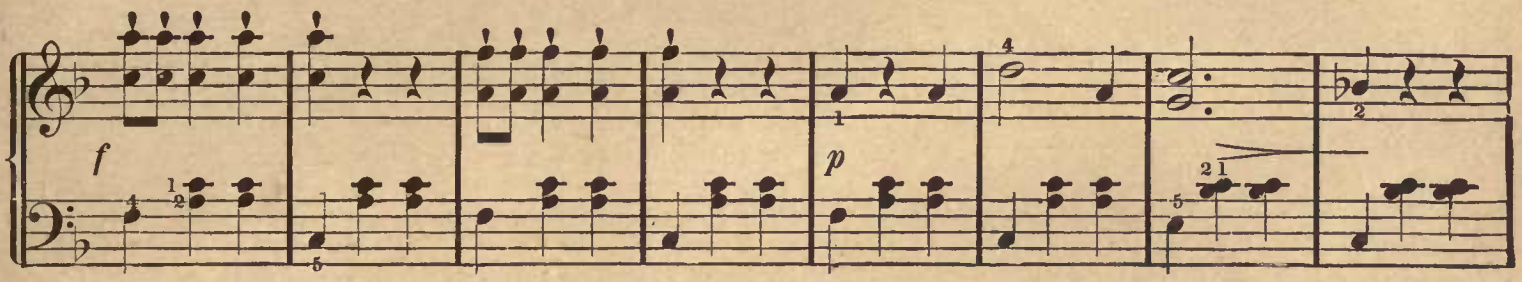

p
f
ff
f
Fine.


f
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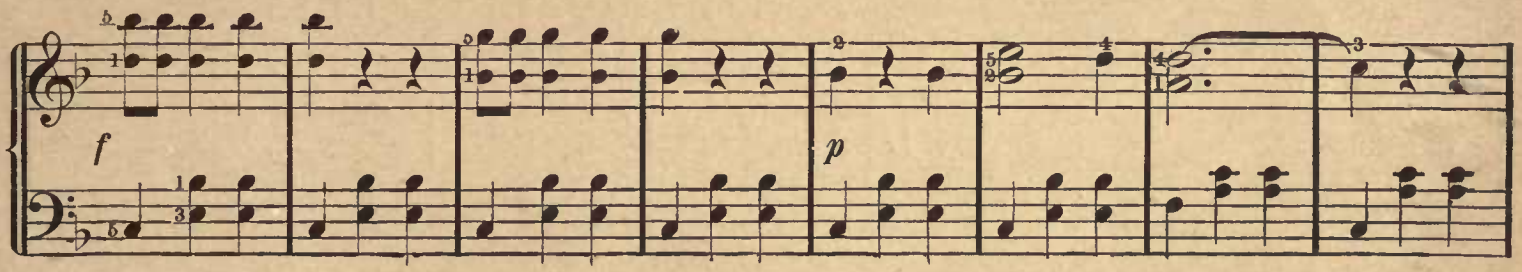
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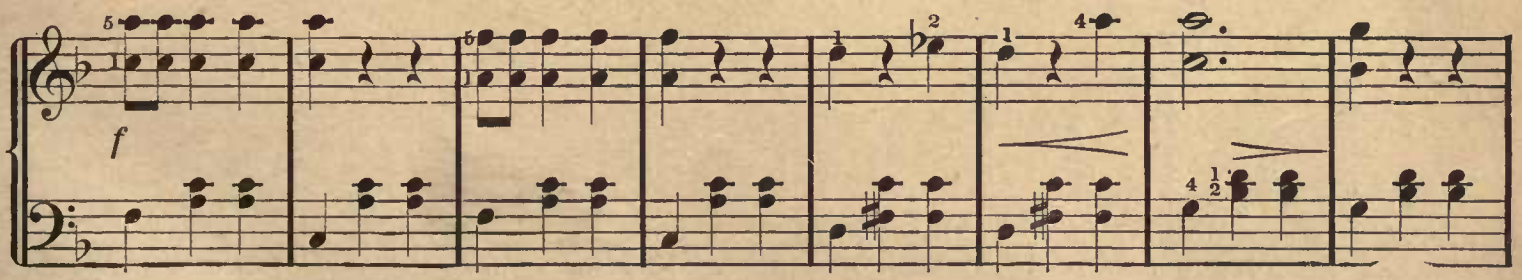
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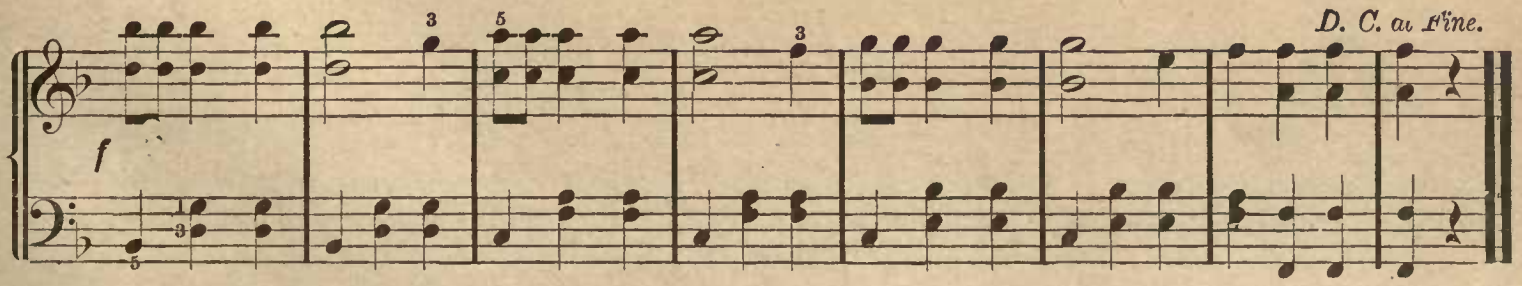

D. C. at Fine.
f

ETUDE.

Moderato. (Wrist-action.)

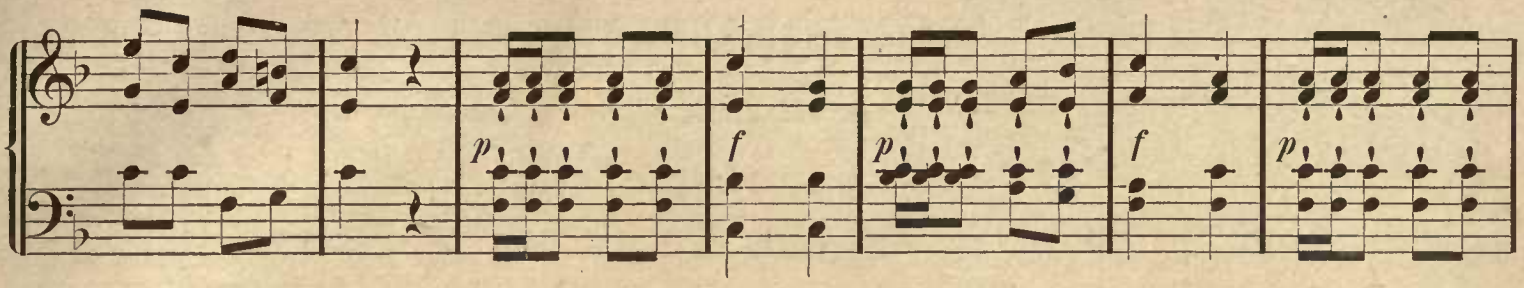
mf *p* *f* *f* *ff*

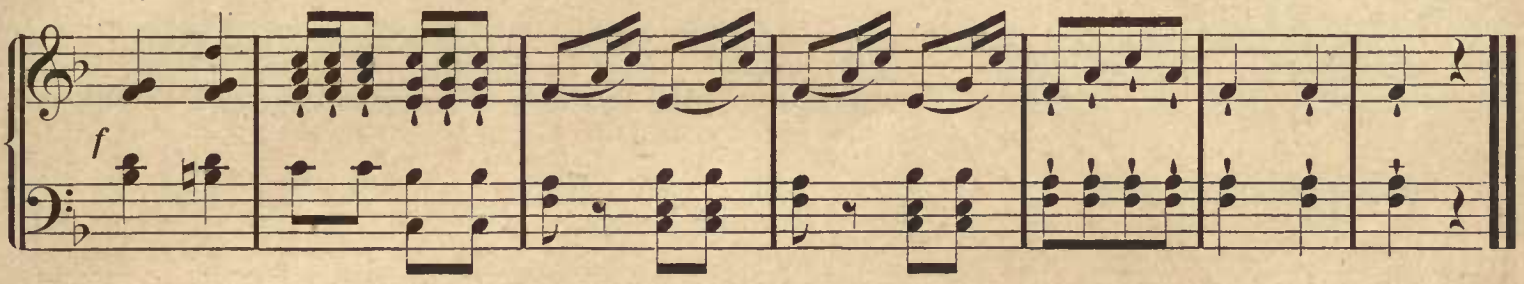
A STRANGE STORY.

Moderato. (Wrist-touch.)

p *f* *p* *f* *p* *f* *f* *f*

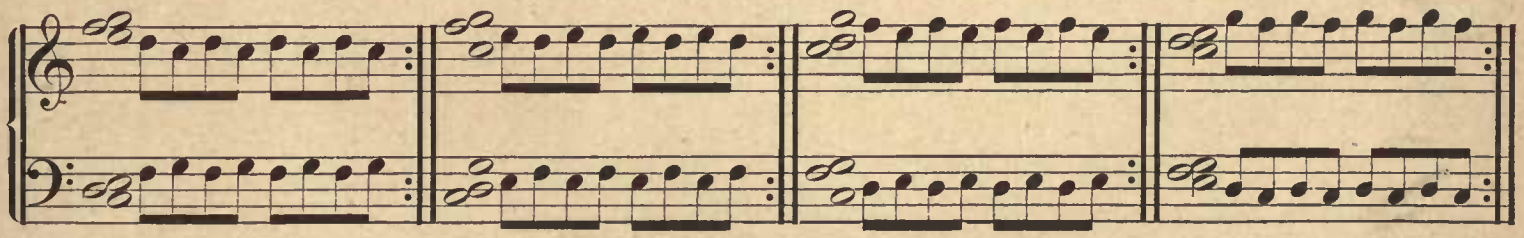
*

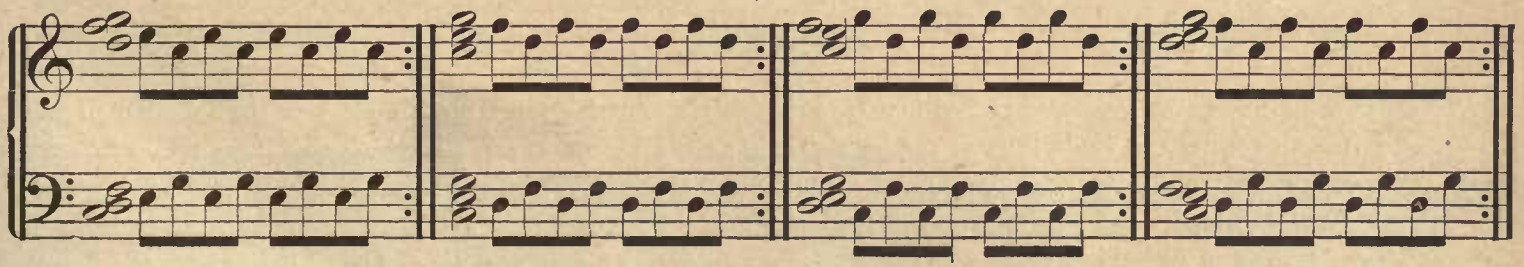


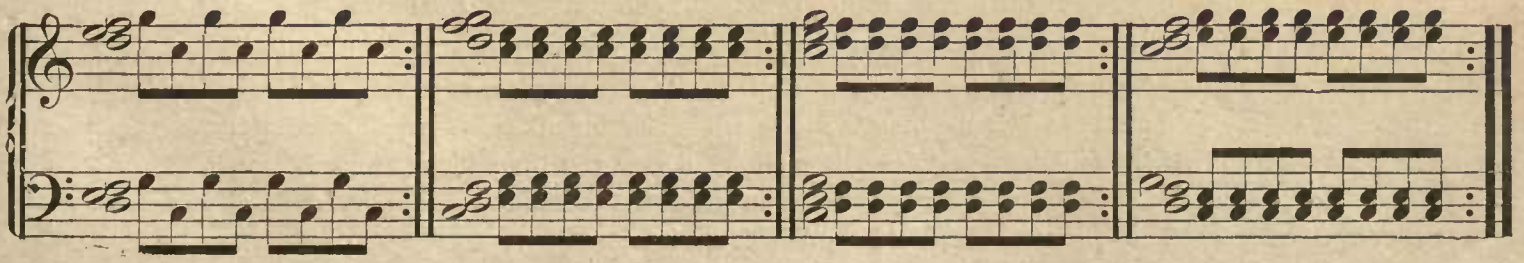


Five-Finger Exercises.

In the very first lessons the pupil was required to hold down two keys while one finger struck a third. We will now hold three keys down and employ the other two. These exercises may prove to be distasteful to young players, but unless they are faithfully and thoroughly practiced, the pupil will not succeed in mastering the piano. Do not strike the keys to be held down, simply press them silently down, and then play the exercises. Hold your hands correctly.







THE FOUNTAIN.

A GALOP.

Flexibly, from the wrist.

mf

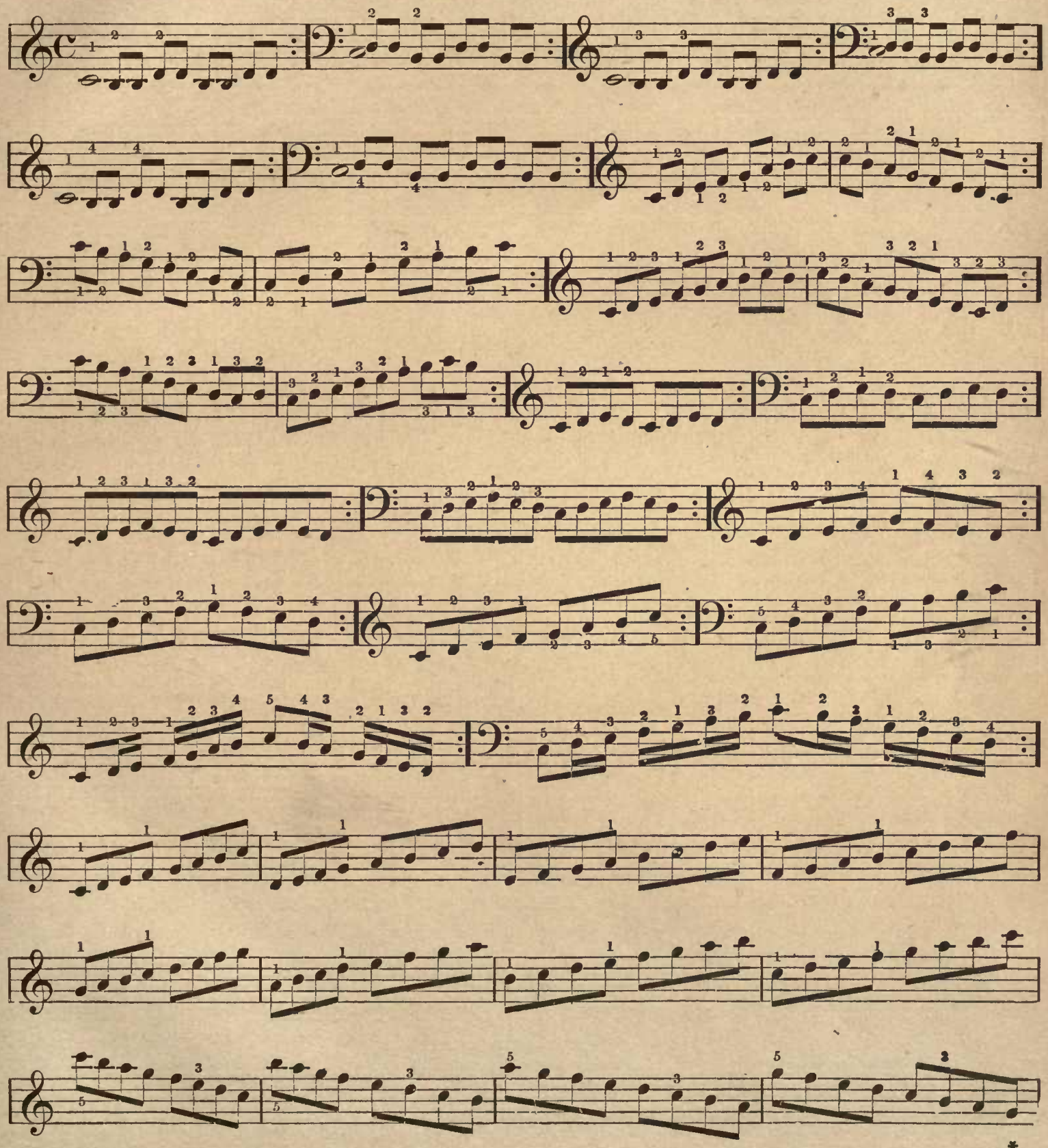
SCALES.

Schumann, the celebrated composer and author, says in his "Rules and Maxims for Young Musicians:" "You must industriously practice scales and other finger exercises. There are people, however, who think they may attain to everything by doing this; until a ripe age they daily practice mechanical exercises for many hours. That is as reasonable as trying to pronounce A, B, C, quicker and quicker every day. Make a better use of your time." The student will see from the foregoing that his musical education is a two-fold one. He must develop a good technic and cultivate correct taste in playing. For this reason, the exercises are interspersed with suitable amusements, etc. The study of suitable pieces and exercises must be carried on side by side. Let neither be neglected. The student should daily practice scales and five-finger exercises, for without them success as a pianist is not possible.

The art of piano playing depends largely upon scales, for there is scarcely a piece of music that does not introduce them in one way or in another. As in the scales the thumbs are passed under the other fingers, and the third and second fingers are passed over the thumbs, we will first practice this motion, so that the thumb-joints may be made flexible. The smoothness of passages and scales depends upon the manner in which the thumb passes under the other fingers, or the fingers pass over the thumb. The following exercises have this lesson in view.

Preparatory Exercises for Scales.

Move the hand as little as possible. When putting the thumb under the fingers or the fingers over the thumb the hand should not turn, while the thumb and fingers should move.



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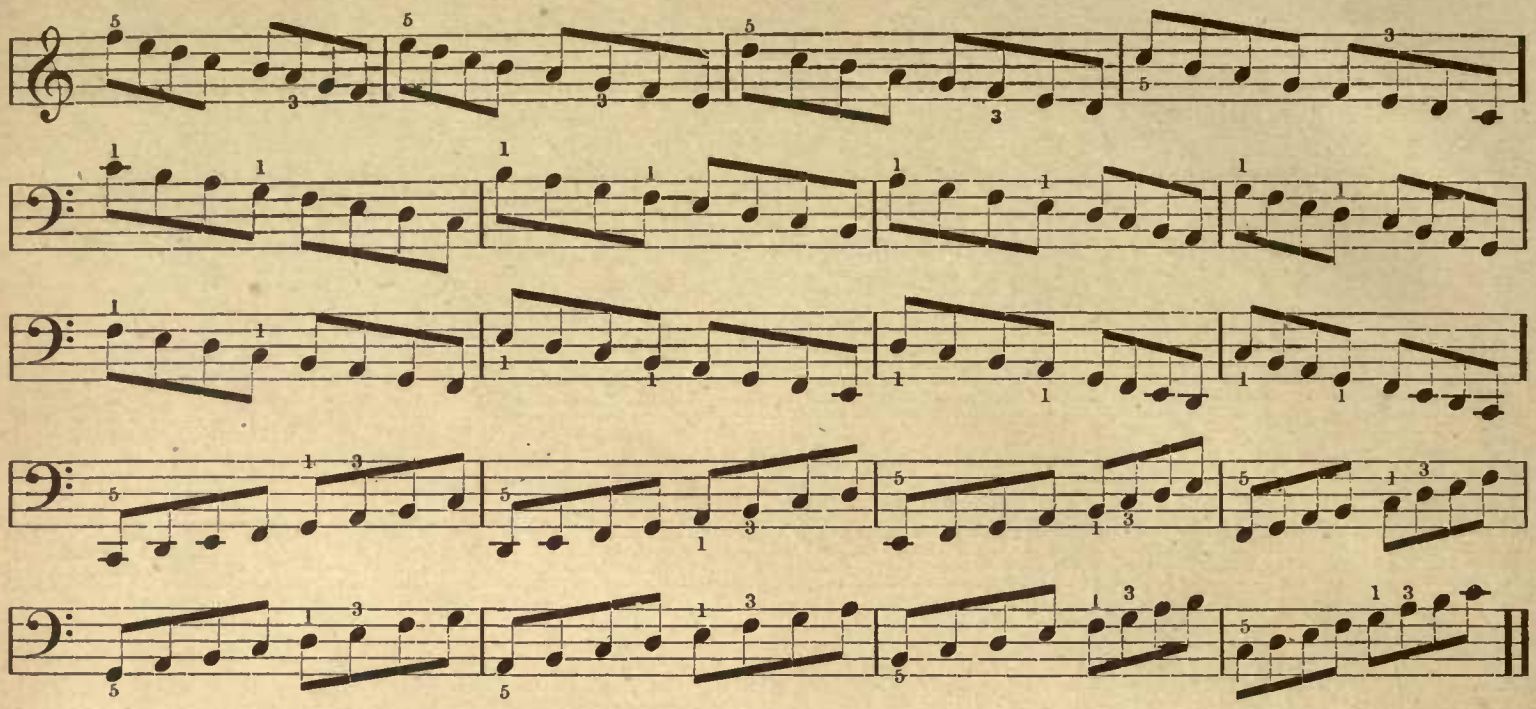
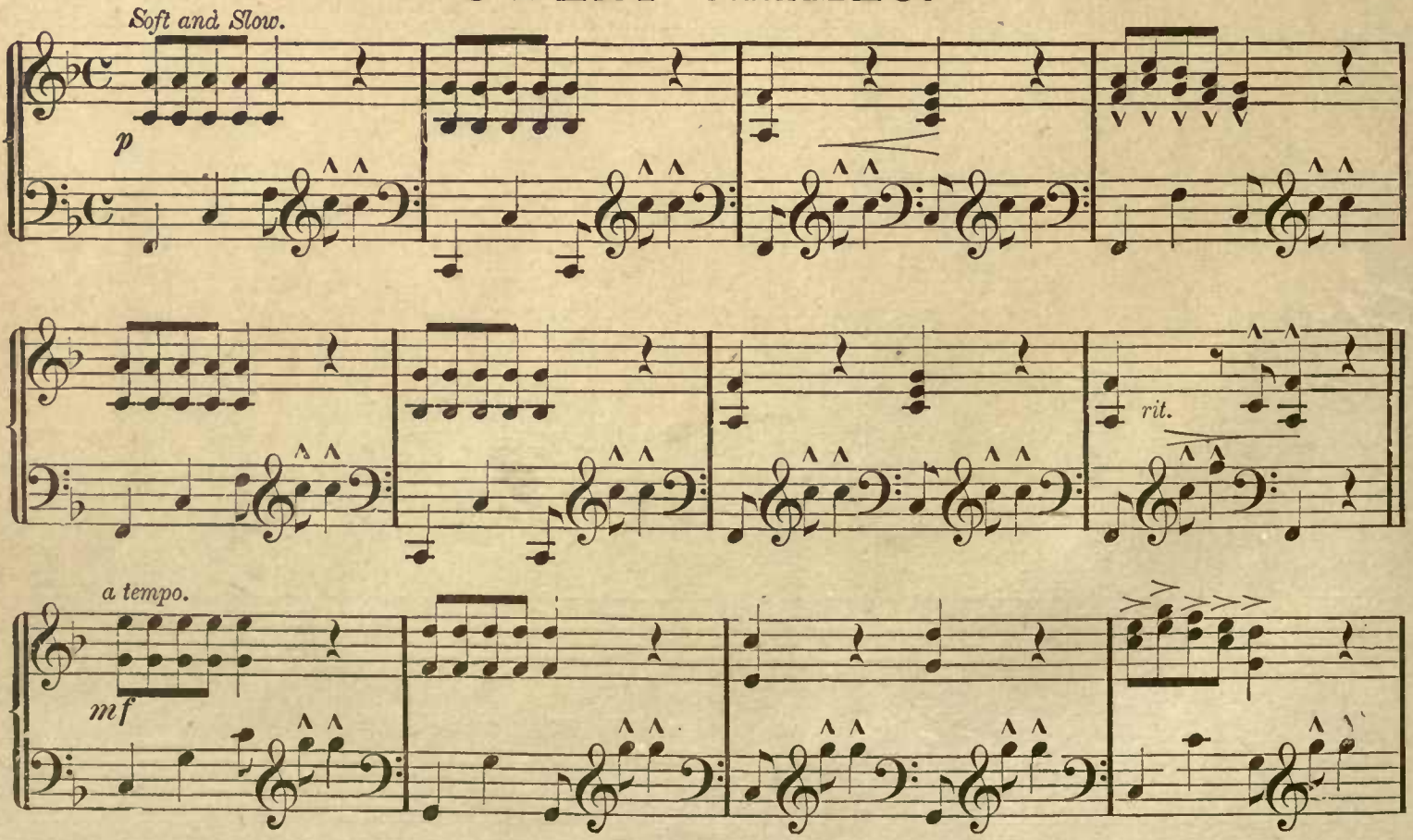
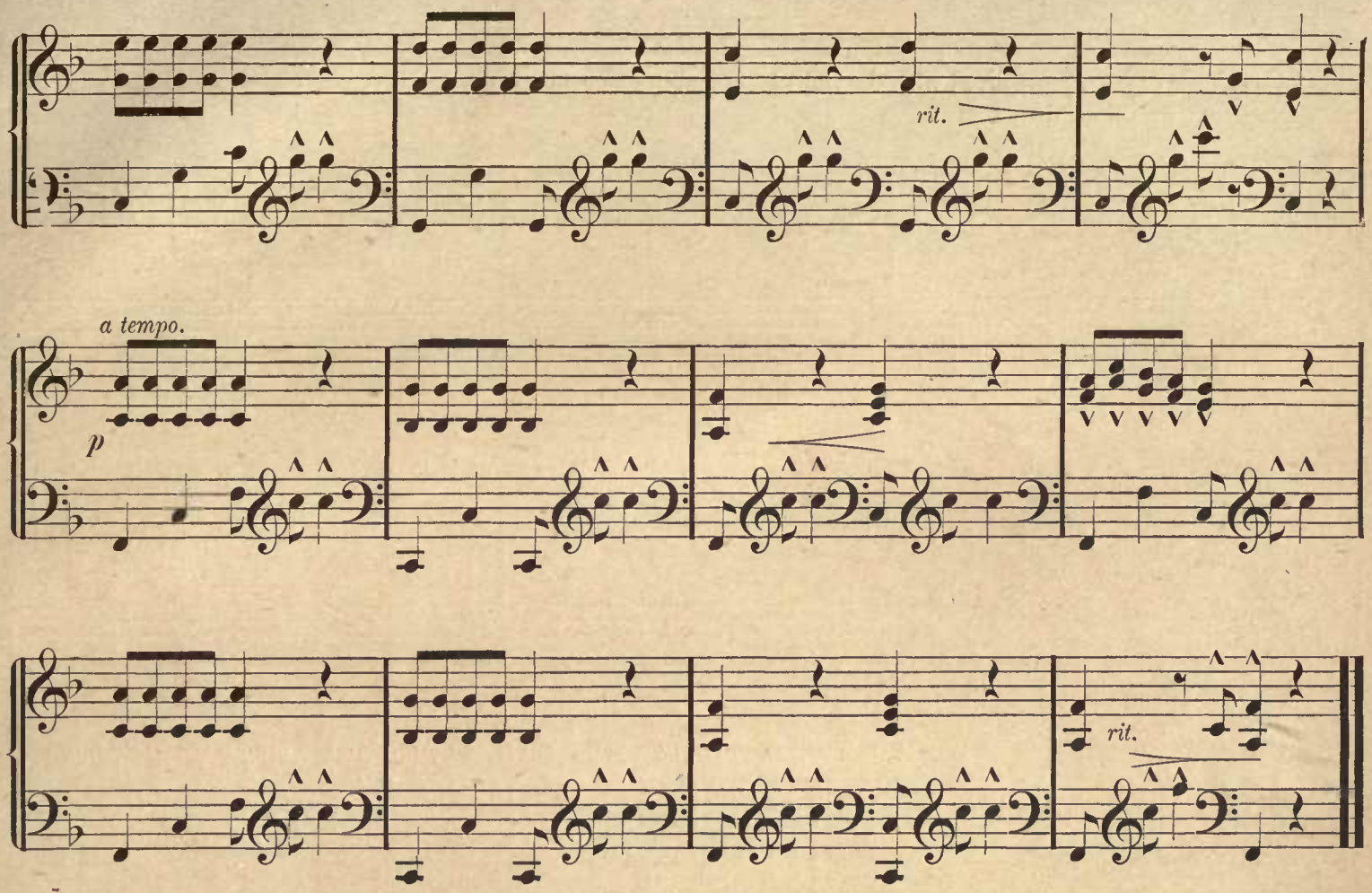


This little piece looks more difficult than it is. Read it over carefully and you will find it easy. The main lesson is the crossing of the hands. Play slowly and softly, emphasize the notes played by the left hand, when crossing the right. Also bring out the melody given to the right hand to be played. Observe the *ritardandos* at the close of each part.

SWEET CHIMES.





About Scale Practice.

Each scale should be played until the entire tone-chain appears even like a string of beads, like a succession of balls of the same size. There should be no intermission between any of the tones, nor should one be stronger than the other. A scale thus played is always pleasing to the ear. In order to produce this effect constant and attentive practice is required. Scales must at first be played slowly, so that the student may watch the fingering and the eveness of his touch. If a mistake occurs it is best for the pupil to begin over again. After the scale has been practiced to a good degree of velocity and eveness of touch it should be played soft, then loud, then also *crescendo* or *decrescendo*.

The main difficulty of scale practice, as has already been stated, lies in the passing of the thumb under the longer fingers and in passing these over the thumb. When doing this, the hand may be slightly bent inward or outward, the arm may be moved somewhat from the body, but both arm and hand must be steady. There must be no turning of the hands, as if they were moving on a pivot, there must be no motion of the arms, as if they were wings in motion. Watch both hands and arms. Always move the thumb under the other fingers just when it is ready to strike, so that there may be no delay or interruption.

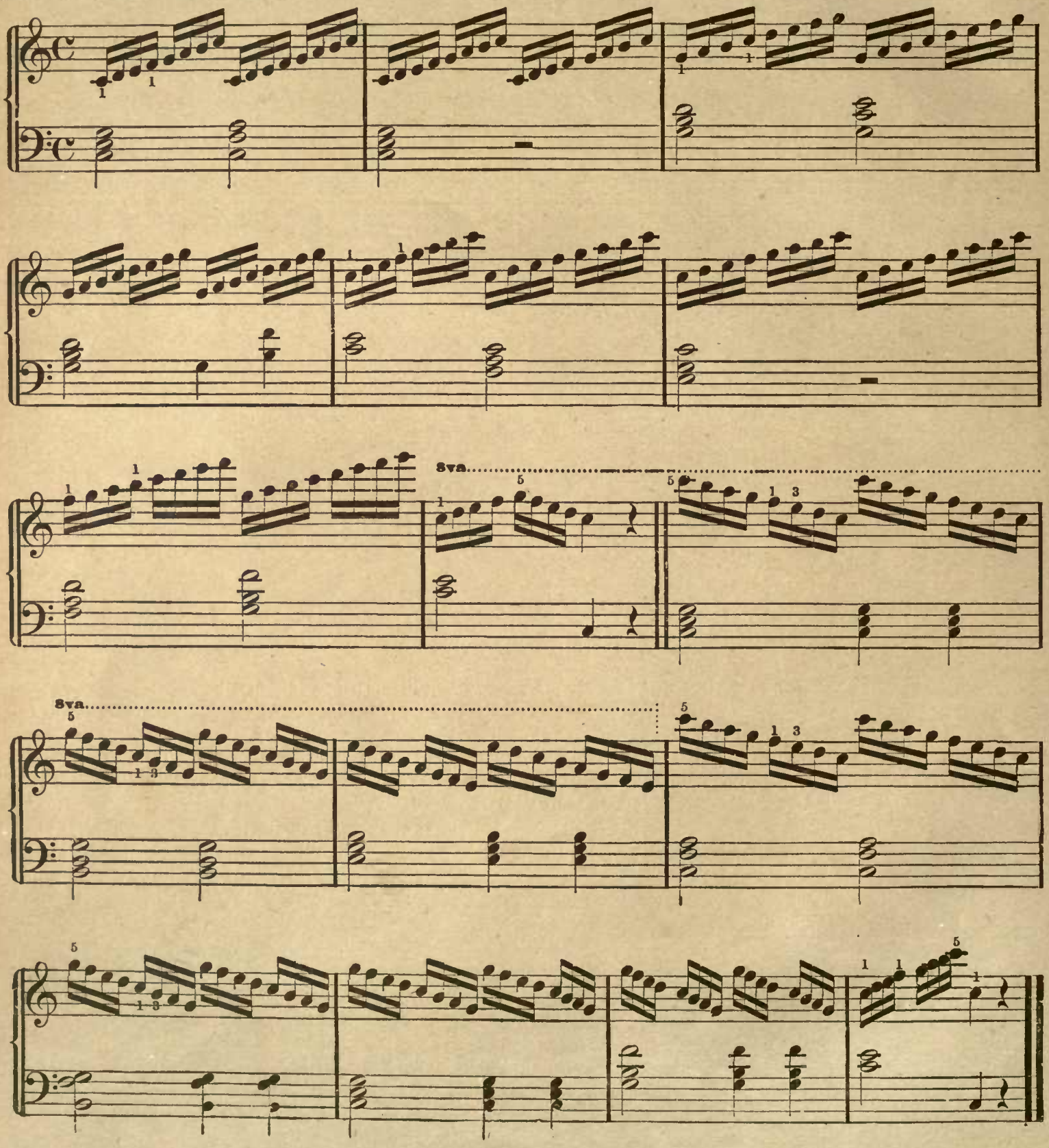
As it is considered more difficult to pass the thumb under the longer fingers than to pass these over the thumb, it follows that the ascending scale in the right hand and the descending scale in the left, should be especially well drilled.

Listen carefully while you practice scales, the mere running of the fingers over the keys is not intelligent practice. Hear each single tone and listen to the whole series of tones as to their smoothness and eveness of strength. Remember the thumb is stronger than either of the other fingers, while the third and fourth are the weakest. In the use of the one restraint is necessary, in that of the others strength must be increased.

Always strike the keys from the knuckle-joints when playing scales, raise the fingers as high as possible, and let them descend perpendicularly upon the middle of the keys. Thus only will you produce a good clear tone.

ETUDE.

In this Etude scales are practiced with the right hand and in one octave only. Play strong and slow. Raise your fingers high. Play first slow, then fast.



About Scales and Intervals.

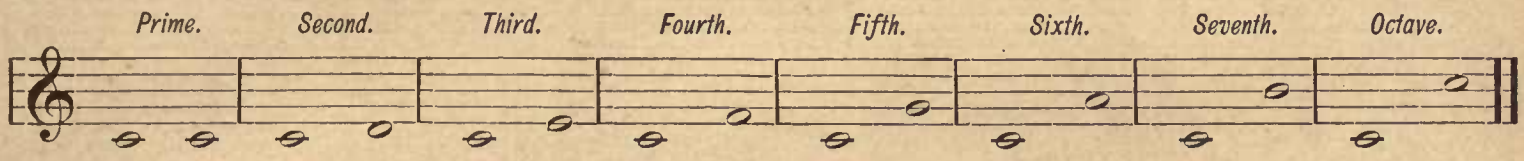
Three kinds of scales are recognized in music, namely, the *diatonic*, the *chromatic*, and *enharmonic*. Only the first two are practically used. The diatonic scale has two modes, to wit: *major* and *minor*. We have thus far only used the major scale.

There are in all twenty-four major and twenty-four minor scales; practically we use, however, only twelve of either mode. The names of the scales used are

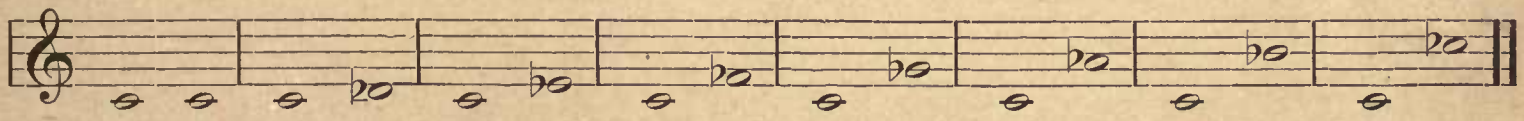
Major. C G D A E B F♯ or G♭ D♭ A♭ E♭ B♭ F.
Minor. A E B F♯ C♯ G♯ D♯ or E♭ B♭ F C G D.

Of course in the above enumeration F♯ and G♭ major are regarded as the same; so also D♯ and E♭ minor, hence they are only counted as one.

The distance from one tone to another is called an Interval. When starting a scale in C, we call C the key-note, because it is the tone from which we start out and the tone to which we return. In other words it is the principal tone; it is the beginning and the ending.

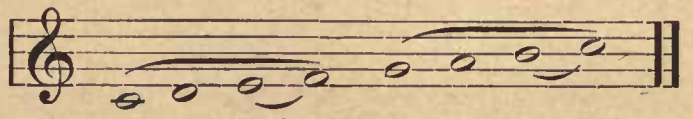


From C to C there is no distance, this is called a prime; from C to D is a second, and D is so called because it is the second tone from C. For the same reason from C to E is a third, which is also often called the Mediant. From C to F is the fourth, generally called the *sub-*(or lower) *dominant*. From C to G is the fifth, always called the Dominant. From C to A is the sixth, From C to B is the seventh. B is called the leading tone. From C to C is the eighth or octave. The Third, Fourth, Fifth and Octave are the most important intervals. All intervals represented above are *Major*. By making them a half-step smaller they become *Minor*, The following represents Minor intervals:—



The major Fourth, Fifth, and Sixth are often called *perfect* Fourth, Fifth and Sixth.

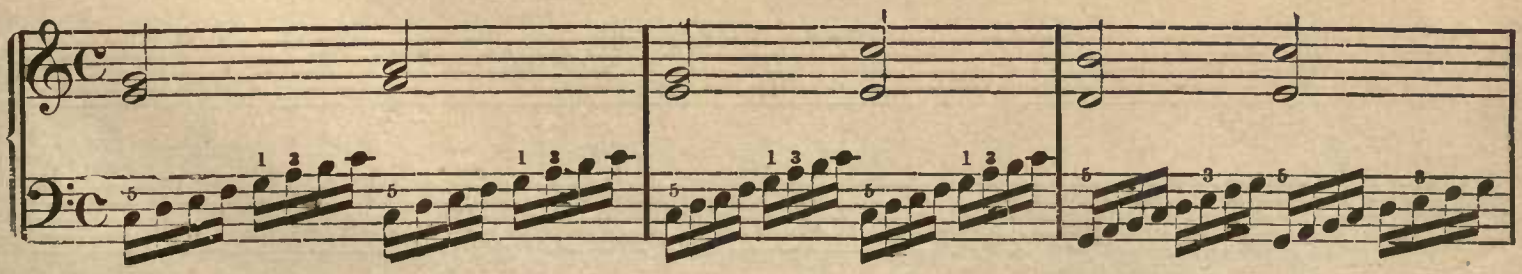
When examining the scale of C, we find that it consists of two equal halves. They are exactly alike, each having a half-step

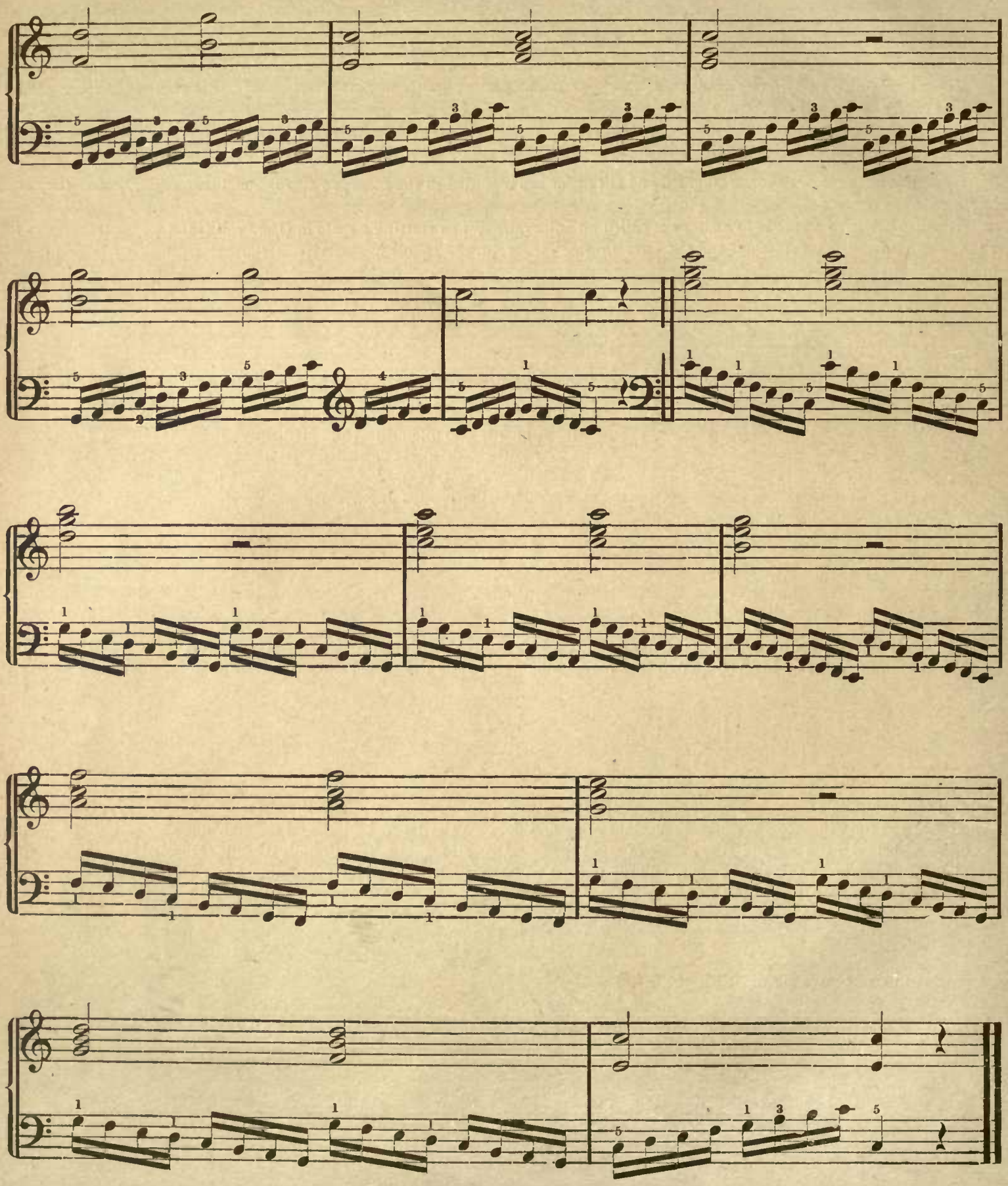


while all other intervals consist of whole steps. There are, therefore, two half-steps in the C major scale, namely, between the 3d and 4th, and the 7th and 8th, while whole steps are found between the 1st and 2d, the 2d and 3d, the 4th and 5th, the 5th and 6th, and between the 6th and 7th. Bear in mind the fact, that all major scales are built like the C major scale, and in order to make them conform to this model, sharps and flats must be introduced. The pupil must now study the subject of scales, in the lessons on harmony attached to this book.

ETUDE.

Scales in one octave played with the left hand.





RULES OF FINGERING.

In order to give pupils a correct understanding of the principles of fingering, we will supply the following rules. with which they should make themselves thoroughly acquainted. The scales are divided into five classes, as follows :—

1st. Scales of C, G, D, A and E major, which have the same fingering. The second fingers are always used in both hands at the same time. The thumb is placed on 1 and 4 in the right, and on 1 and 5 in the left hand.

2d. The scale of B, in which the thumb must be placed on 1 and 4 in both hands. This scale has all the five black keys, consequently the thumbs come on the two white keys.

3d. The scales of F-sharp and G-flat are the same on the piano, hence they have the same fingering. The thumb is placed on the 4th and 7th with both hands. As all the black keys are used in these scales, the thumbs fall on the white ones.

4th. The scale of F. The thumb falls on C and F in both hands.

5th. The scales of B-flat, E-flat, A-flat and D-flat. In these scales the thumb is placed on C and F in the right hand, and on 3 and 7 in the left.

General Rule of Fingering.

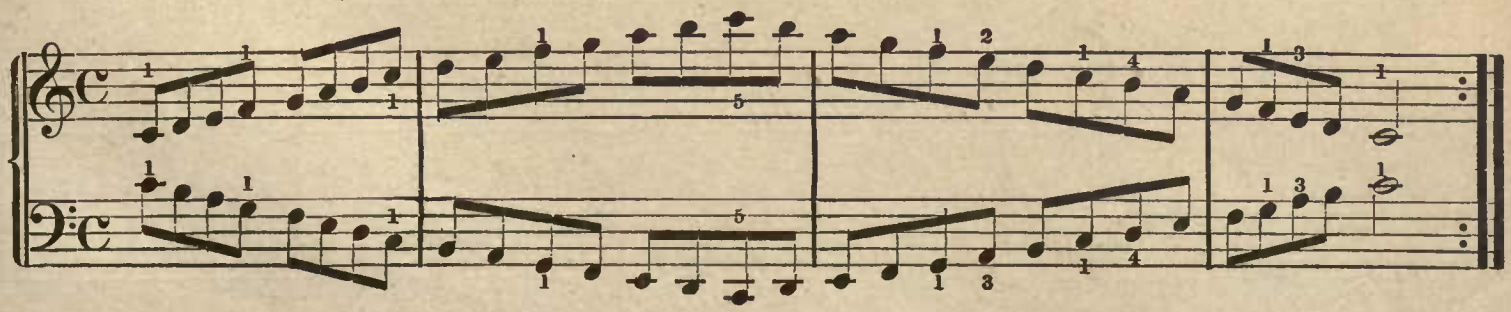
The thumb is very rarely crossed by the first finger, never by the fifth. The third, fourth and fifth fingers never cross each other. As a rule do not use the same finger for two succeeding keys. Do not use the thumb on a black key in scales or runs. In broken or solid chords it may be used thus.

The following general rules apply to the right hand only. The fourth finger is used but once in an octave of all scales, that of F excepted, in which it is used twice in the first octave. The fourth finger is always used on the 7th of the scale. In all flat scales the third finger of the right hand plays B-flat while the thumb plays C and F.

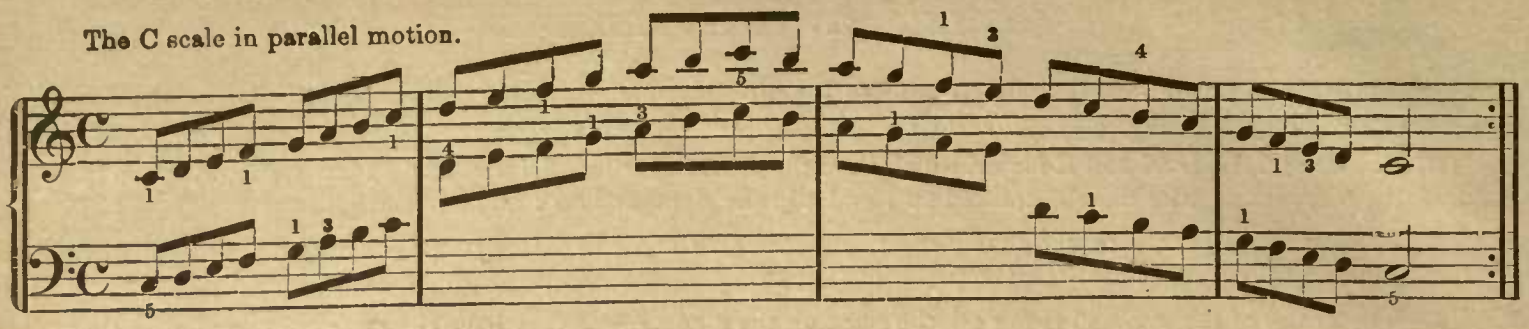
The following general rules apply to the left hand only. In all scales beginning with a white key, that of B excepted, the third finger invariably comes on the second, the thumb on the fifth and octave. In the scale of B, the third finger begins, but in all other octaves B is played by the thumb. All flat keys, F and G-flat excepted, begin with the second finger. The third always falls on the fourth, while the thumb falls on the third and seventh. In G-flat or F-sharp the third finger begins. The fourth is only used in the white keyed scales—excepting in the right hand of the scale of F. and in the left hand of the scale of B—and then only for the highest note in the right, and the lowest note in the left hand. The rule has been laid down that the groups of threes should be played with the 1st, 2d and 3d fingers, while the groups of twos should be played with the 1st and 2d fingers. According to this rule, the scales of E-flat and A-flat would begin with the second finger, while the scale of B-flat would begin with the third. These scales may, however, begin with the first finger in the right hand.

Note to the Teacher. These rules have been introduced as a guide for your pupil, and an aid to yourself. The more thoroughly these rules are grounded in the pupil's mind, the less trouble he will have with fingering and the playing of lessons. Usually the scales are introduced in the following order: C, G, D, A, E, B, F-sharp, F, B-flat, E-flat, A-flat, D-flat and G-flat. Doubtless this order has its good sides, especially in so far, that the first five scales all have the same fingering nevertheless, we will adopt a different order, namely, this: C, G, F, D, B-flat, A, E-flat, E, A-flat, B, D-flat, F-sharp and G-flat. While the grouping in fingering is somewhat difficult when giving the scales in this order, we nevertheless think it most rational to advance with sharps and flats simultaneously.

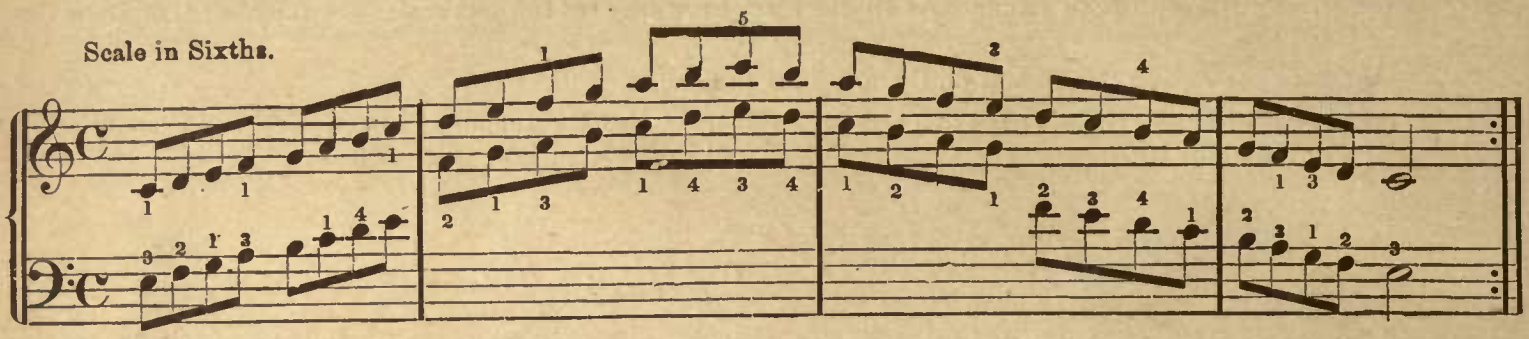
The C scale in Contrary motion being the easiest, is first introduced.



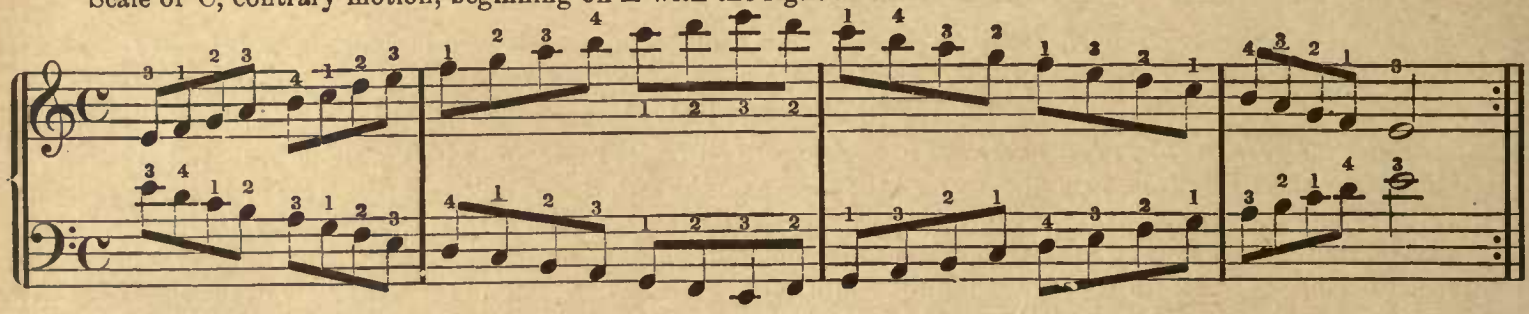
The C scale in parallel motion.



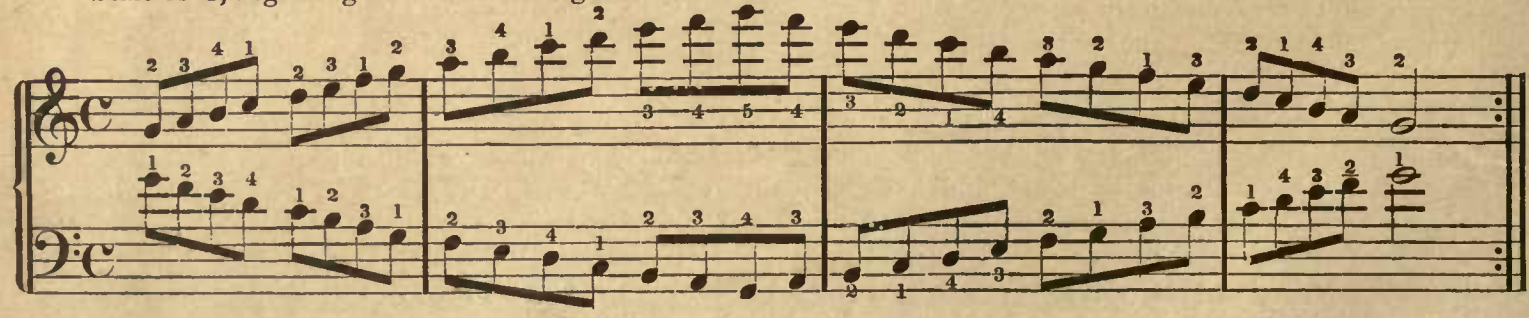
Scale in Sixths.



Scale of C, contrary motion, beginning on E with the right and left hands.



Scale of C, beginning on G with the right and left hands.



Scale of C, beginning on C with the right, and E with the left hand.

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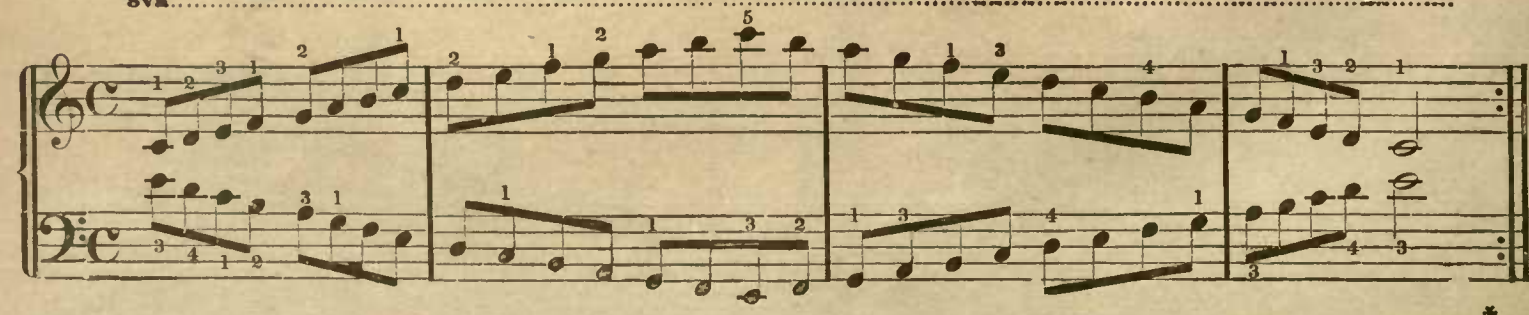

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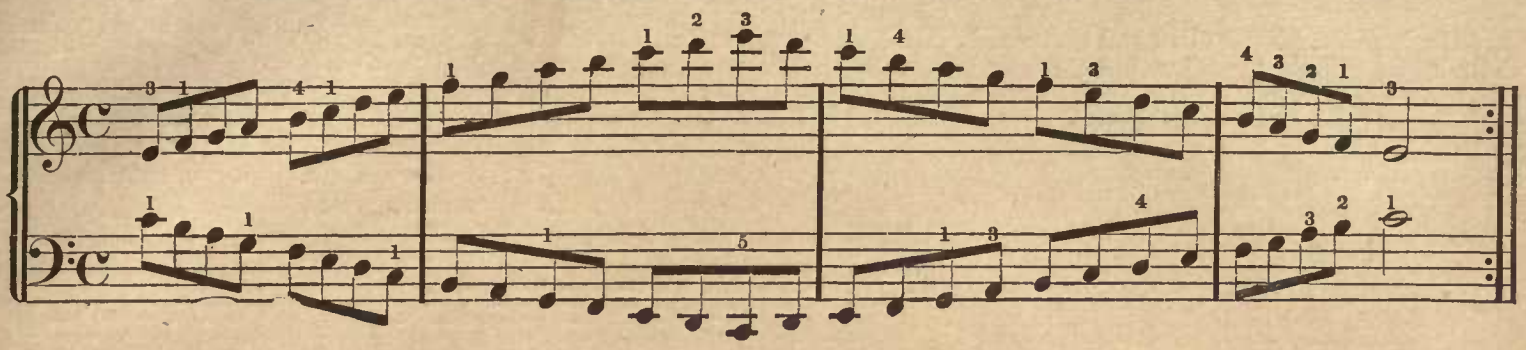
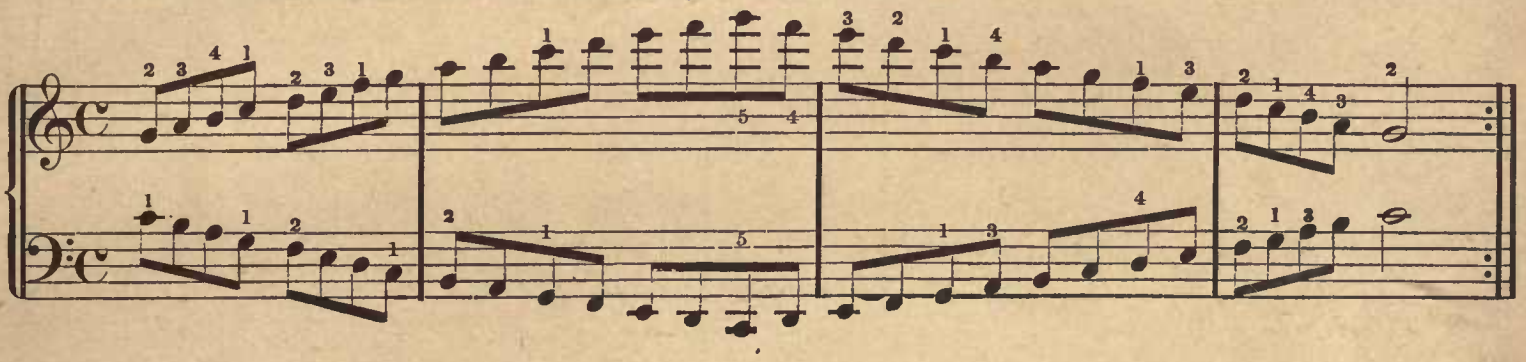
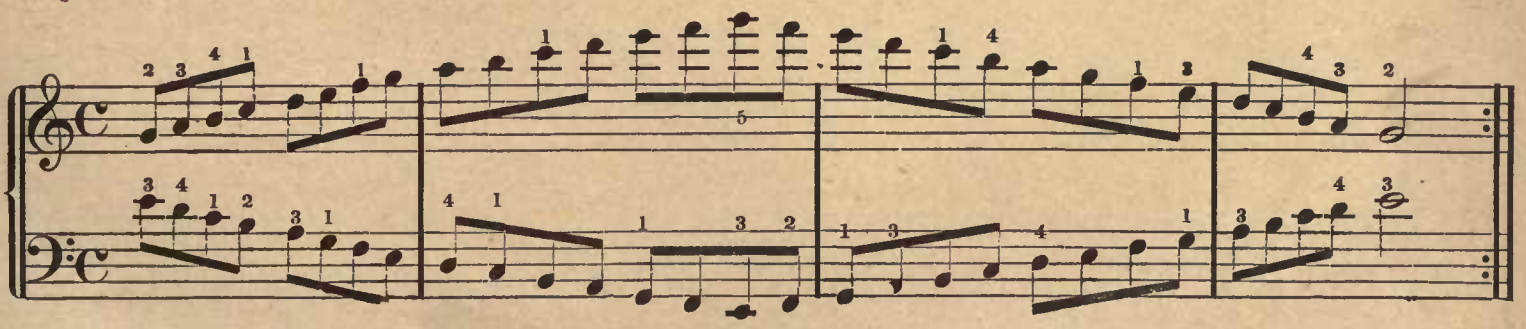
Scale of C, beginning on E with the right, and on C with the left hand.



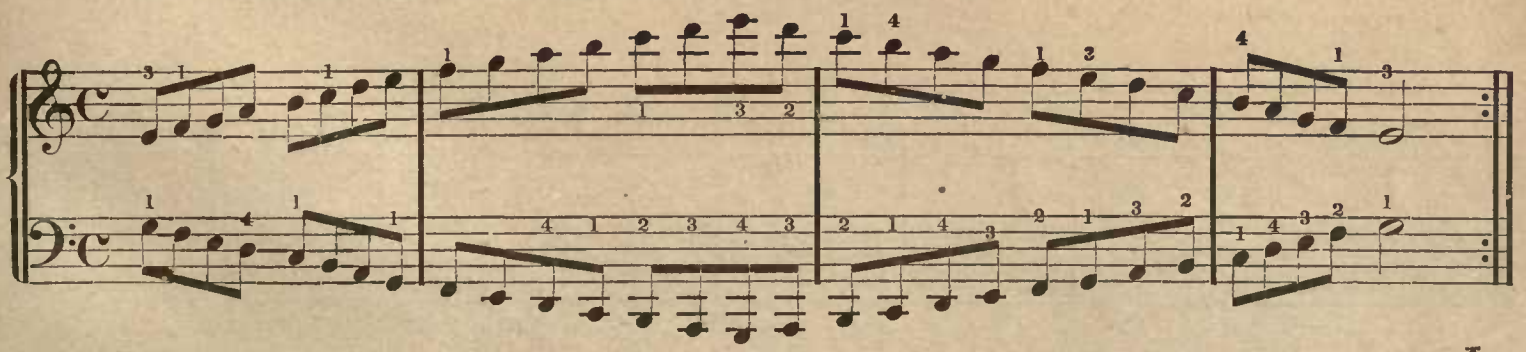
Scale of C, beginning on G with the right, and on C with the left hand.



Scale of C, beginning on G with the right, and on E with the left hand.



Scale of C, beginning on E with the right, and on G with the left hand.

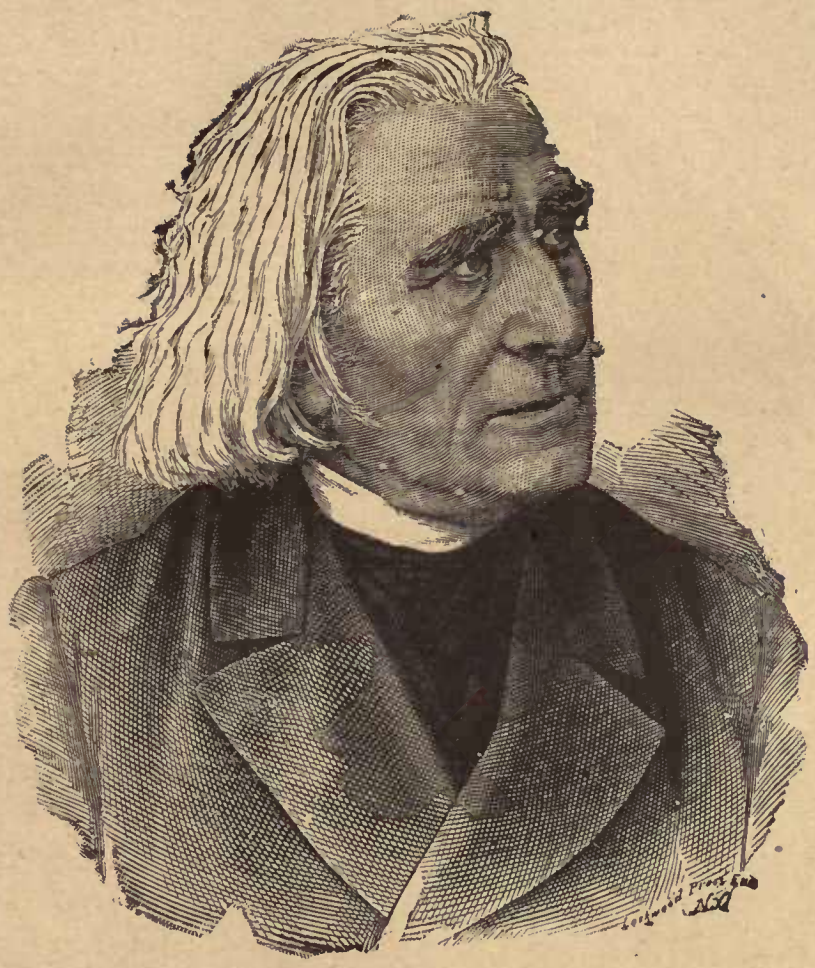


SONATINA.

Having faithfully studied and thoroughly mastered the scales as given above, the pupil will now be permitted to study the following pretty piece by one of the famous Italian masters. Muzio Clementi was born in Rome in 1752, and died in the Vale of Evesham, England, on the 9th of March, 1832. He was a remarkable composer and a very fine player. His sonatas and sonatinas are great favorites, and deservos to be studied. A sonata is a musical composition consisting of three, four or even five parts. Although these several parts differ in character they form one whole, and for this reason must be spiritually related to one another—the whole must be characterized by a spirit of unity. A sonatina is a small sonata, usually consisting of two, sometimes of three parts. Clementi has written many sonatas as well a sonatinas.

Allegro.

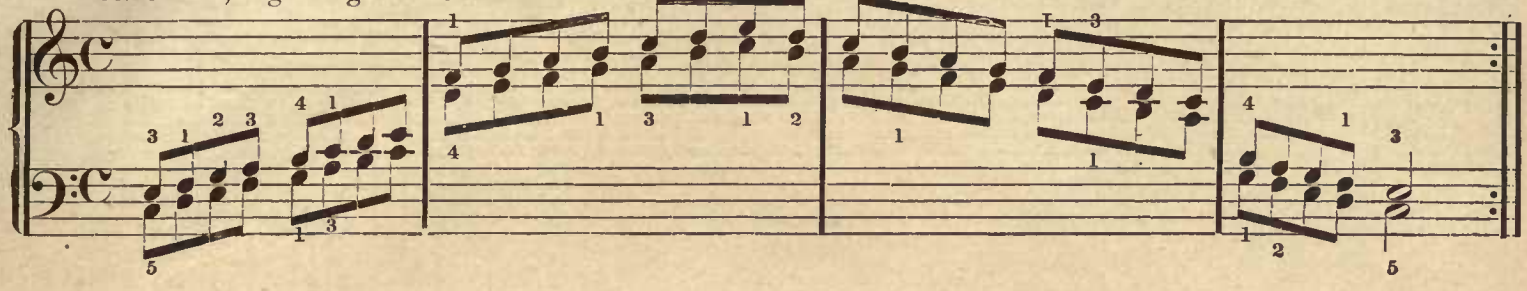
f *p* *f* *p* *f* *p* *cres.* *f*



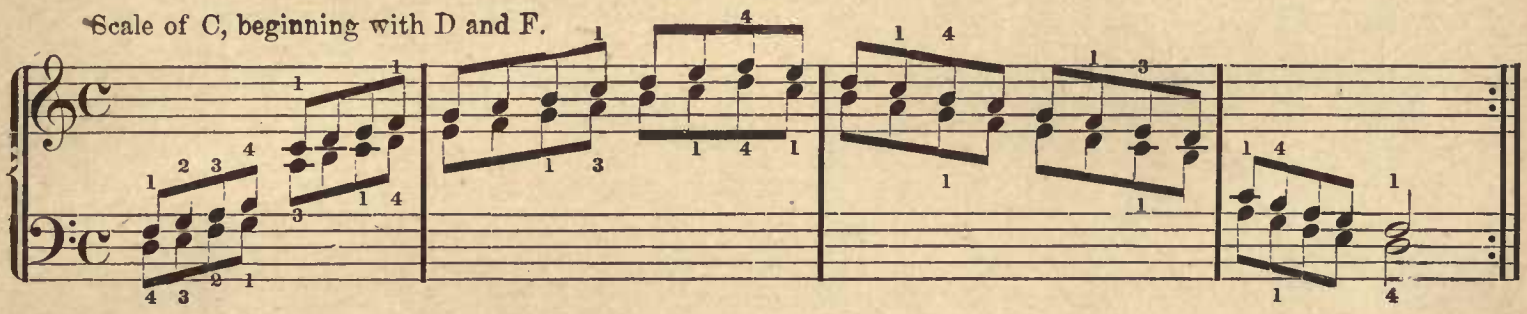
Thiers

NOTE TO THE TEACHER.—It is of the utmost importance that the pupil learn to play the scales in all their various forms and combinations. The following scales are all written in thirds, beginning at different tones in the scale. Though each begins at a different tone, yet the same fingering used in the C-major scale is applied throughout. The teacher should in every way convince the pupil of the necessity of a thorough study of the scales, and should be firm in his demands that this work be done.

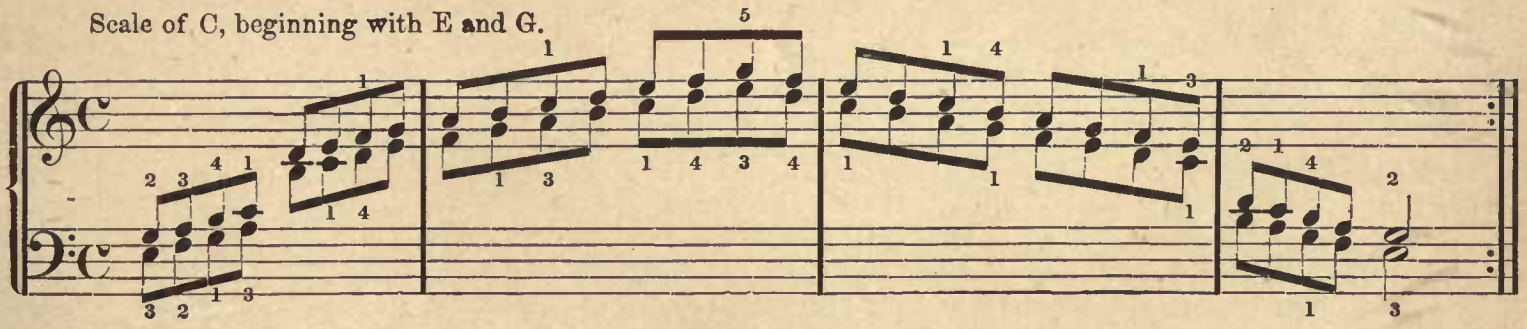
Scale of C, beginning with C and E.



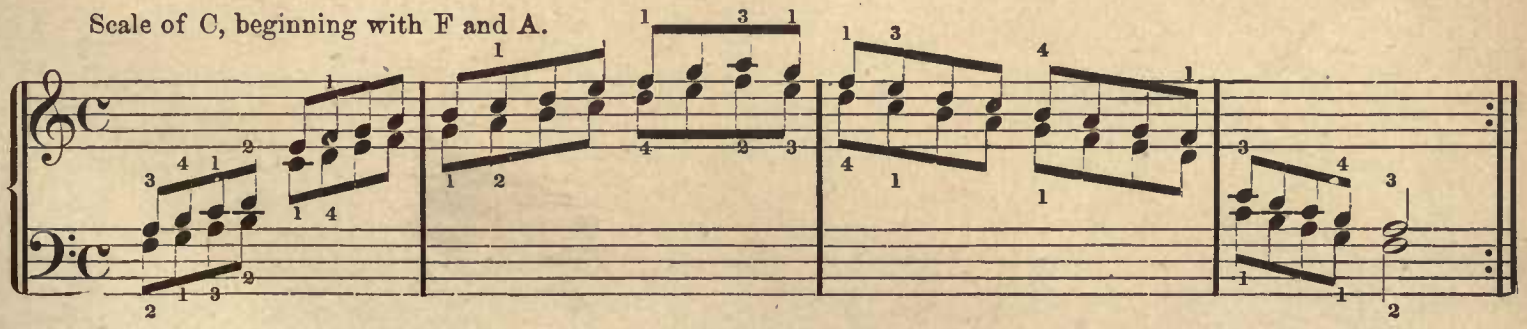
Scale of C, beginning with D and F.



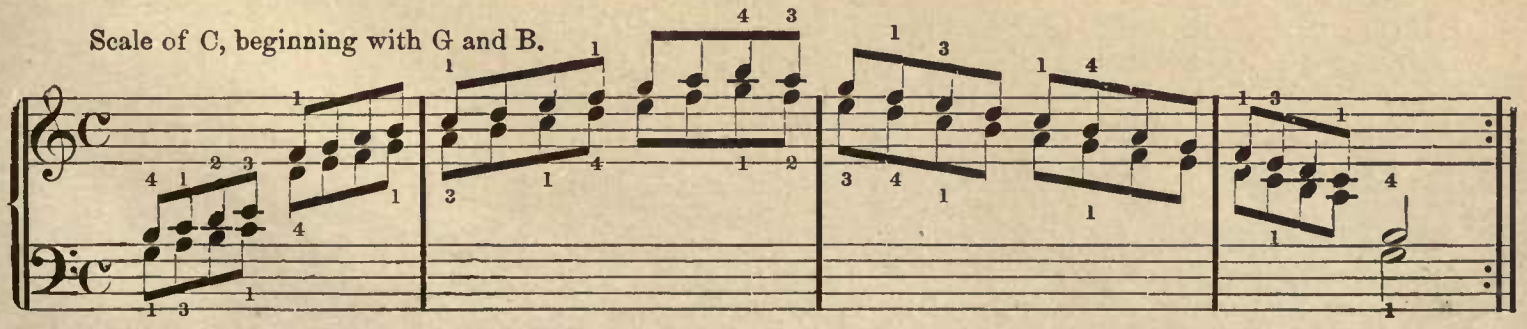
Scale of C, beginning with E and G.



Scale of C, beginning with F and A.



Scale of C, beginning with G and B.



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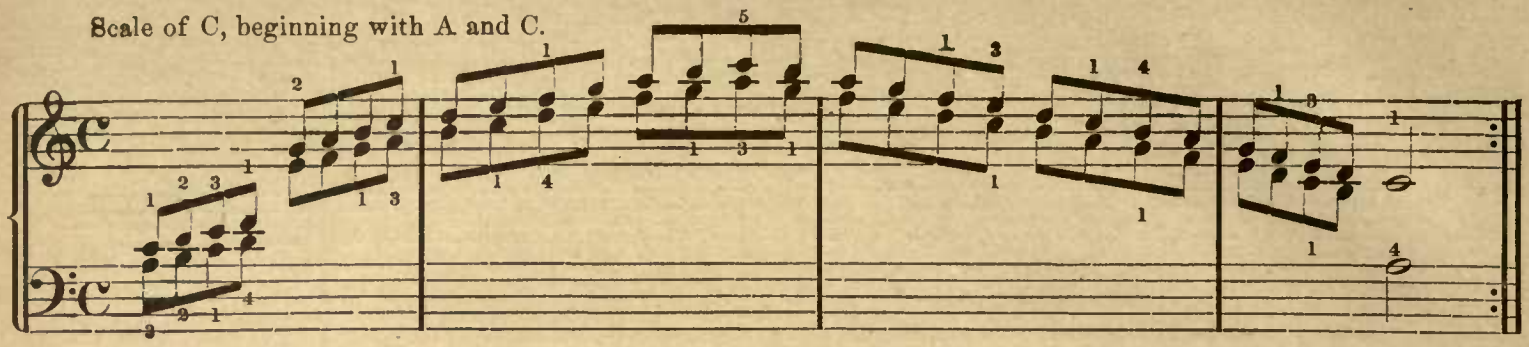
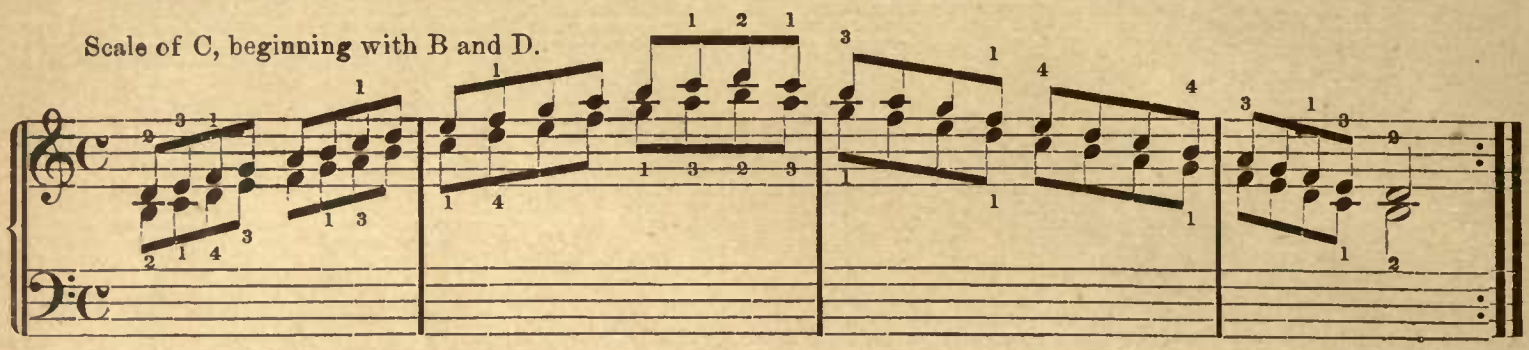
Scale of C, beginning with A and C.



Scale of C, beginning with B and D.

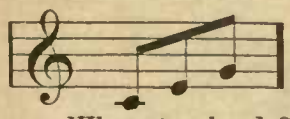


About the Use of the Pedal.

The pupil has now advanced far enough to made a moderate use of the pedals. Beginners and even young players should not use it. There are usually two pedals attached to a piano. That to the right is generally called the "loud pedal," but this is an improper name, for the pedal is not designed to strengthen the tones, but simply to prolong them. Let the teacher open the lid of the piano and explain to the student the operation of the hammers and dampers. As the hammer strikes the key, the damper is removed from the strings and remains in that condition as long as the finger presses down the key. When the finger is removed from the key, the damper falls and all the vibrations cease. According to this principle only keys that lie within the reach of the hand can be kept sounding together. By the aid of the pedal, however, all dampers are removed from the strings and remain in that condition as long as the foot presses down the pedal. By this means the most distant tones can be made to sound together.

Many students imagine that this pedal is to be used for the purpose of strengthening tones. Such is not the fact. Let the teacher strike a chord continuously and that with equal force, using the pedal, and then again discontinuing its use. This will demonstrate the lesson that, while through sympathetic vibrations of all strings there may be greater volume of sound, yet in reality there is no decided increase in strength. Now let the teacher strike the same chord alternately loud and soft without using the pedal. This teaches the lesson, that strength of tone can only be secured through greater force of touch. Next use some gentle passage, or if preferable the same chord, playing it softly with the loud pedal, showing that the "loud pedal" and soft playing are not incompatible. In fact some of the finest effects produced by players, is through playing piano with the use of the loud pedal. This teaches the lesson that when a *forte* mark occurs in a piece of music, it does not signify the use of the loud pedal, but rather a greater display of hand or wrist power. So also the piano mark does not exclude the use of the pedal. The piano mark often stands by the side of the word *Pedal* or *Ped.*, which indicates its use. The following sign ✻ indicates its discontinuance or release.

Only certain tones produce a concord when sounding together, others produce discords. For instance the chord C, E and G, sound pleasing to the ear, no matter if the several tones are doubled or trebled, no matter which stands below and which above. As long as this chord continues the pedal may be used, though a too lengthy use of the pedal even with one chord may be faulty. The pedal may also be used with broken chords, as for instance when they are written in this wise:



etc. Such a succession of tones may reach over many octaves. As long as they comprise C, E and G, they produce a concord and the pedal may be used with them.

When the chord C, E and G is, however, followed by another, as for instance G, B and D, the pedal must first be released before striking the last named chord, for the chords of C and G when heard together make a discord. What has been said concerning the broken C chord also holds good for the broken G chord. etc.

In order to obtain a correct understanding of the use of the pedal, the study of harmony is necessary. The student will, therefore, take in hand the subject of common chord and dominant chord, as given in the harmony lessons attached to this book.

Fine taste is required to use the pedal properly, especially when its use is not indicated but is left to the player. Many players are in the habit of putting the foot upon the loud pedal, as soon as they begin to play, and generally they hold it down until they cease playing. It would be far preferable not to use the pedal at all, than thus to abuse it. This abuse of the pedal is caused by a lack of proper understanding of its object and effect. Often, however, it is used for the purpose of covering up mistakes. When playing exercises the pedal should not be used.

The pedal to the left side is commonly called the soft pedal. When using it on square pianos, little felt slips are moved between the hammers and the strings, and as the hammers do not strike the strings directly, a muffled sort of a tone is produced. In grand pianos the left pedal moves the key-board to one side, by which operation the hammers strike only one or two strings instead of three. The soft pedal is indicated by the term *una corda*, meaning one string, and its release is indicated by the letters *T. C.*, or the words *Tre Corda*, three strings.

A proper use of the pedal improves a piece of music, an improper use injures it. Be therefore very cautious in using it. Many pieces do not admit of the use of the pedals, others again should not be played without them. Should the pupil find it difficult to use the pedal, the teacher may somewhat facilitate matters by drawing a line between the two staffs or below the bass staff, on which he may indicate in notes how long the pedal is to be used.

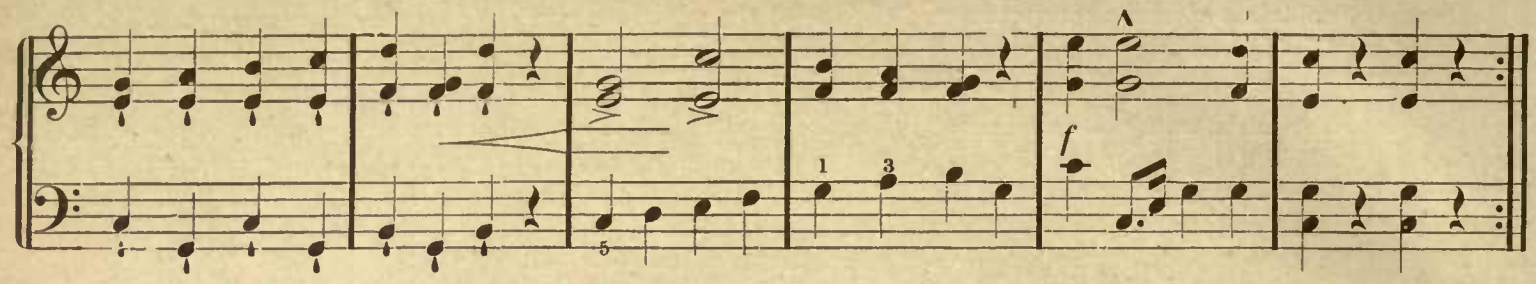
MARCH.

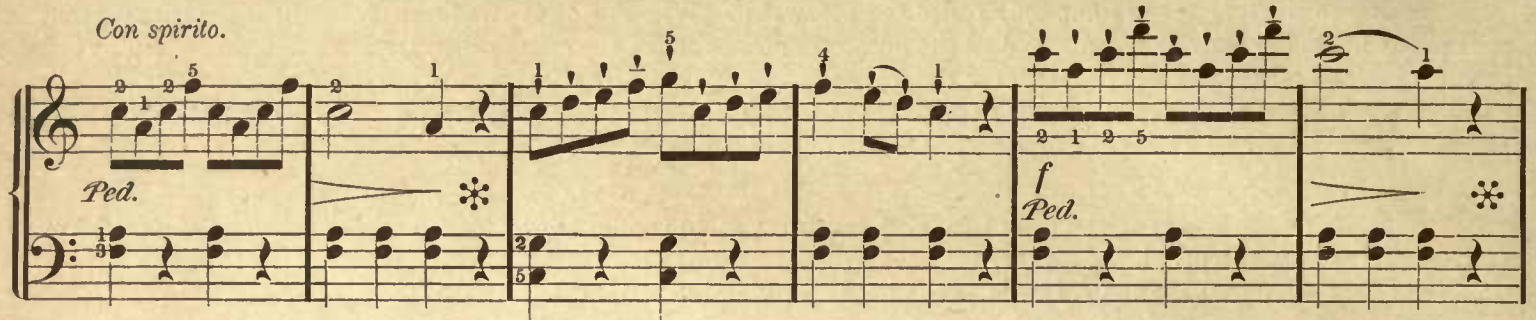
Moderato maestoso.

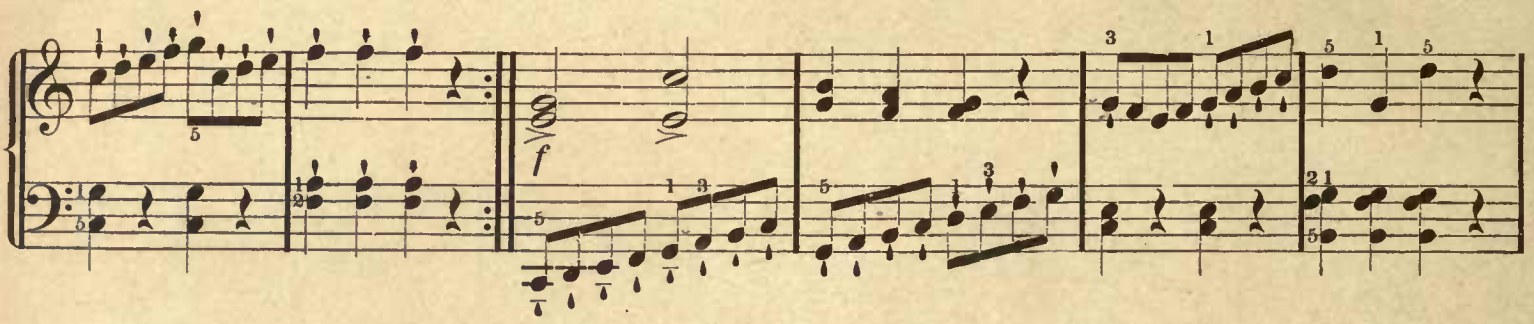
uf *mf*

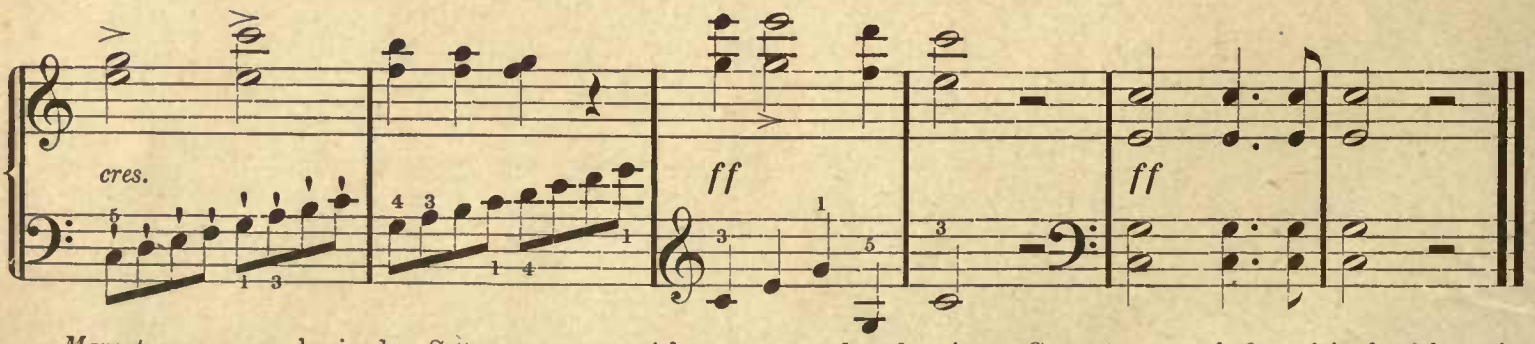
Ped. *Ped.*

marcato e sotto voce.





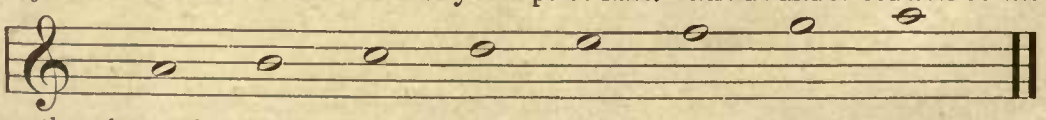




Marcato means emphasized. *Sotto voce* means with a suppressed, soft voice. *Con spirito* stands for spirited, with spirit. Observe the use of the pedal, also notice the staccato style of playing.

The Minor Scale.

Neither the C-major nor the A-minor scale have any sharps or flats. The A-minor consists of the following tones:



When examining these intervals we find

a whole tone	a half tone	a whole tone	a whole tone	a half tone	a whole tone	a whole tone
|| 1 — 2	|| 2 — 3	|| 3 — 4	|| 4 — 5	|| 5 — 6	|| 6 — 7	|| 7 — 8 ||

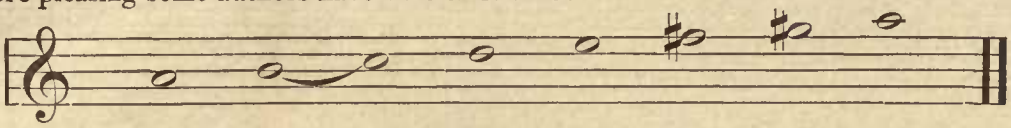
The major scale is constructed thus:

a whole tone	a whole tone	a half tone	a whole tone	a whole tone	a whole tone	a half tone
|| 1 — 2	|| 2 — 3	|| 3 — 4	|| 4 — 5	|| 5 — 6	|| 6 — 7	|| 7 — 8 ||

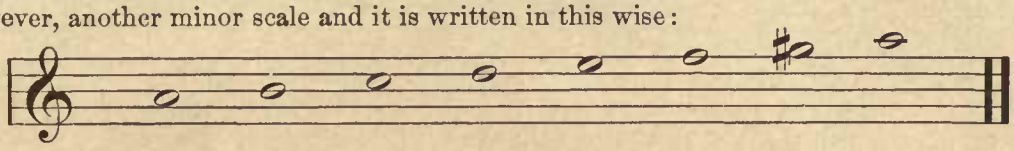
There are, therefore, difference between 2 and 3, 3 and 4, 5 and 6, and 7 and 8.

*

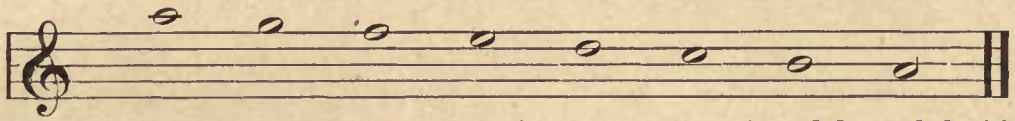
When playing the minor scale as written on the previous page it sounds somewhat harsh and unpleasant to the ear. In order to make it more pleasing some authors have written it thus:



When examining this scale it is found to be exactly like the major scale, with this difference, that the half step lies between 2 and 3, instead of between 3 and 4. This scale is called the melodic minor scale, because it is melodious and pleasant. There is, however, another minor scale and it is written in this wise:



This scale is necessary for us in order to build chords, and for this reason it is called the harmonic minor seale. It differs from the above melodic in so far that it has a half-step from 5—6 and a step and a half from 6—7. Thus it will be seen that we have three minor scales. While they differ in the last three notes, they all agree in having a half-step from 2—3. We may, therefore, say that the characteristic difference between the major and minor scale is this, that the major has a large third—a whole step from 2—3, while the minor has a small third or a half step from 2—3. Though these scales differ in their construction, they are all alike good and a writer may use whichever he choses. Though they differ in the ascending scale they usually agree in their mode of descending. The following is the style in which all A minor scales descend:



Instances, however, are known where writers ascended with the melodic scale and descended with the harmonic.

Relative Major and Minor Scales.

Each major has a relative minor scale which is found three half steps below the key-note of the major scale. The relative major and minor scales have the same number of sharps or flats, as will be seen from the following schedule:

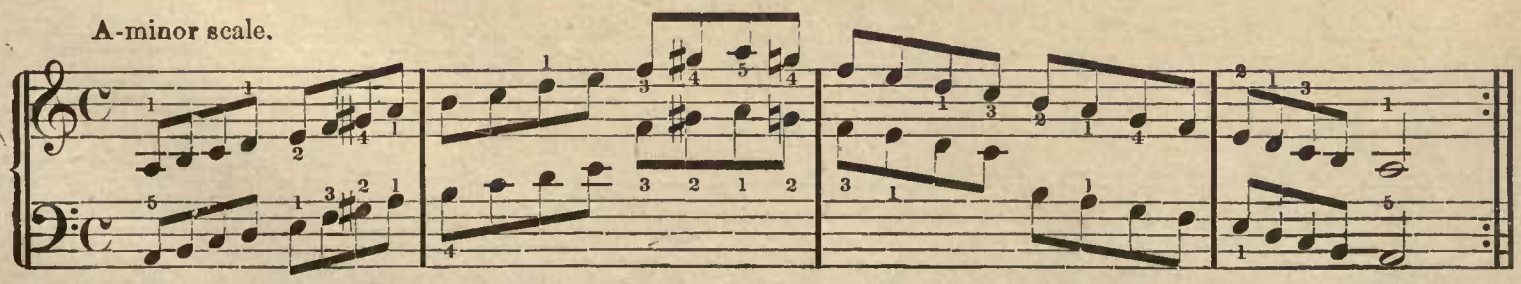
Major	C	G	D	A	E	B	F♯	G♭	D♭	A♭	E♭	B♭	F	C
	0	1♯	2♯	3♯	4♯	5♯	6♯	6♭	5♭	4♭	3♭	2♭	1♭	0
Minor	A	E	B	F♯	C♯	G♯	D♯	E♭	B♭	F	C	G	D	A

Observe, we start from C and go upwards by fifths until we come to F♯, when we change to G♭ which on the piano is the same key, and continuing thus by fifths we return to C. In a like manner we begin with A minor and move upwards by fifths until we reach D♯ when we change to E♭ which is the same key on the piano, and from this tone we move on until we return to A. This is called the fifth circle. Each fifth we moved to had an additional sharp, so from G♭ every fifth tone had a flat less. Starting out from A, by moving on by fifth every new fifths gives us an additional sharp, so every additional fifth from E♭ on to A has a flat less.

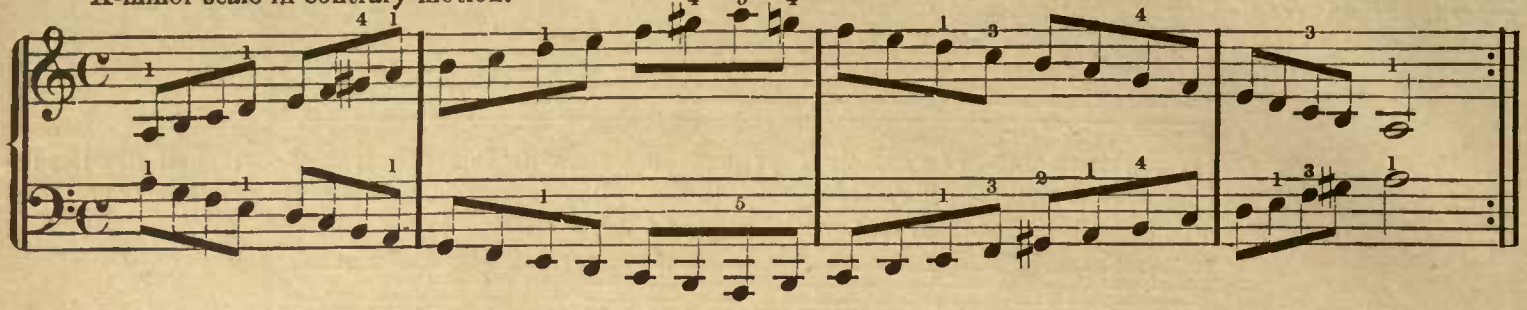
Fingering of the Minor Scale.

The harmonic minor scale is fingered like the major scale, with four exceptions. F♯ minor in the right hand, the third finger plays the second in the scale. C♯ minor right hand, commences with the second finger, the third finger being used on D♯. B♭ minor and E♭ minor scales, left hand, both begin with the first finger.

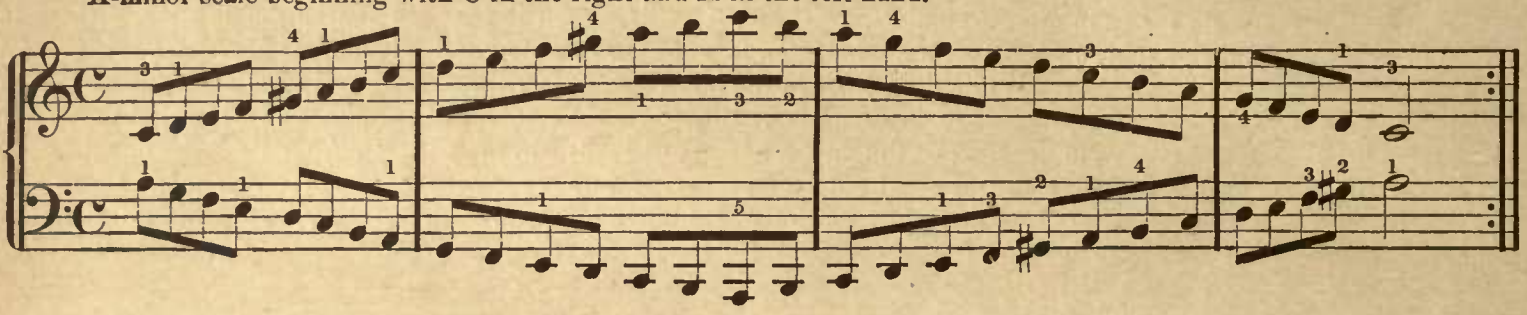
A-minor scale.



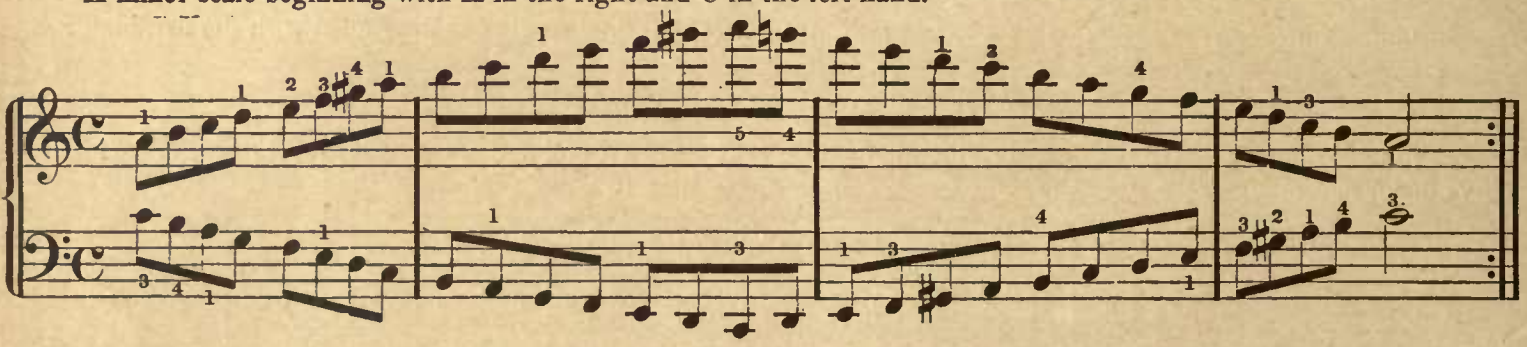
A-minor scale in contrary motion.



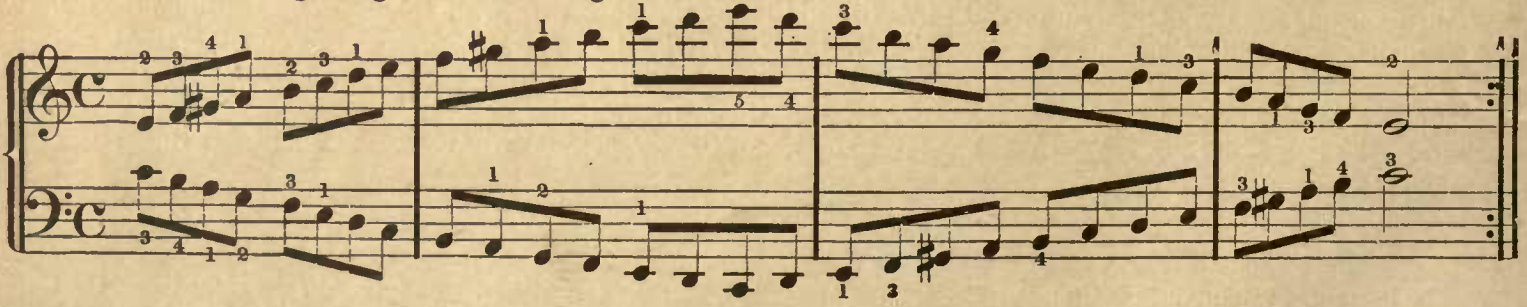
A-minor scale beginning with C in the right and A in the left hand.



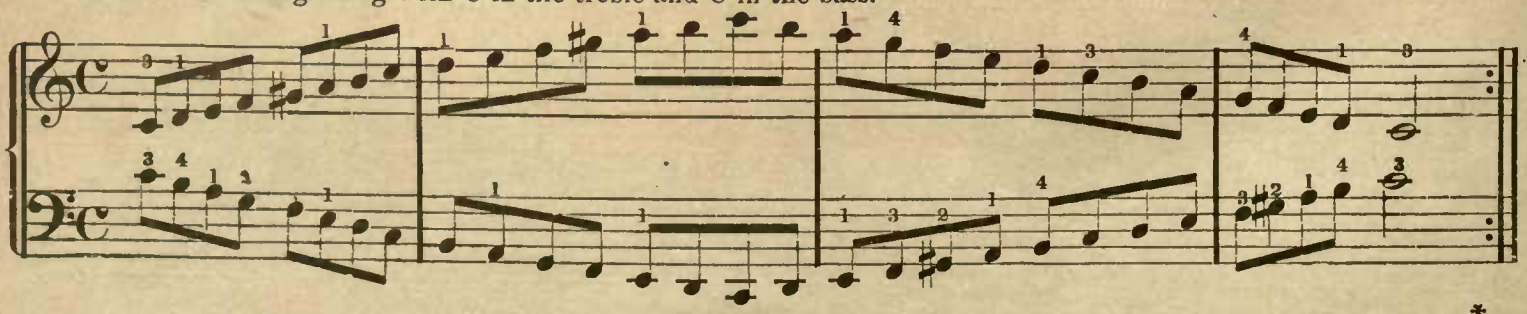
A-minor scale beginning with A in the right and C in the left hand.



A-minor scale beginning with E in the right and C in the left hand.



A-minor scale beginning with C in the treble and C in the bass.



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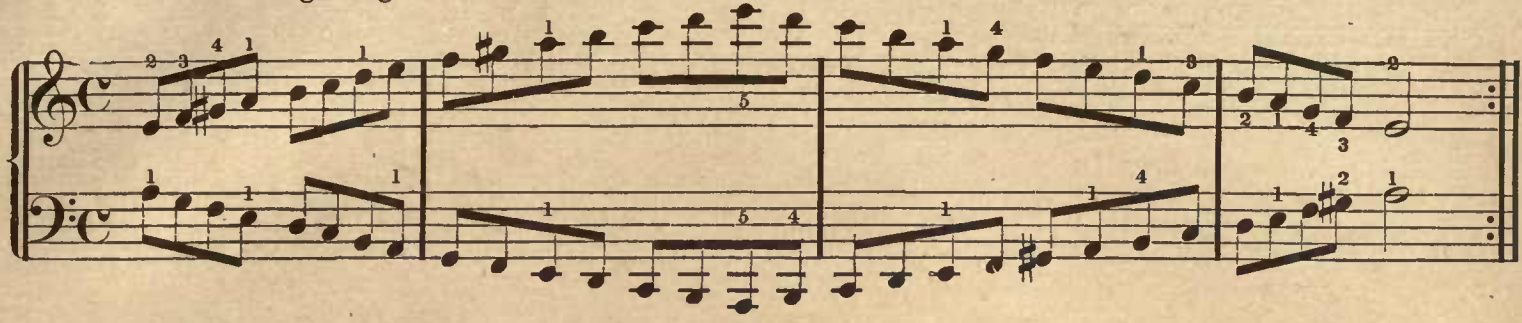
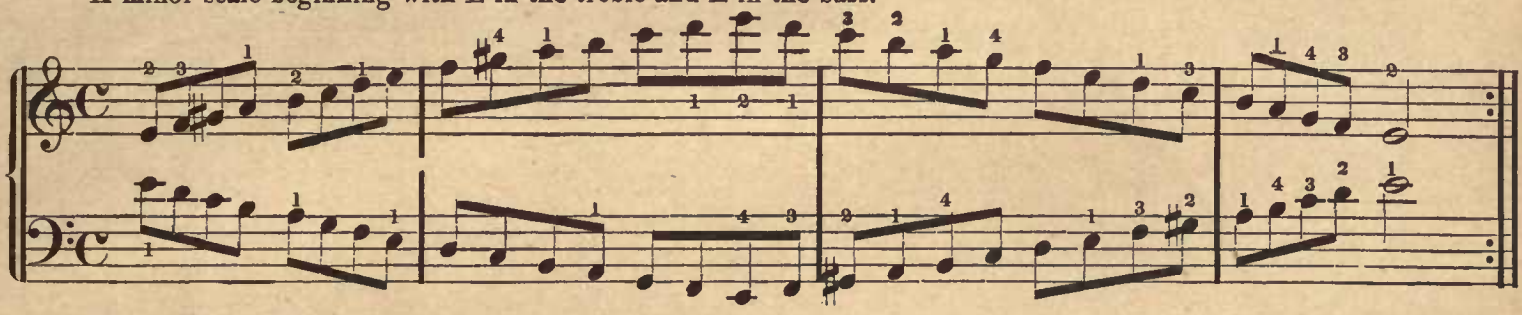
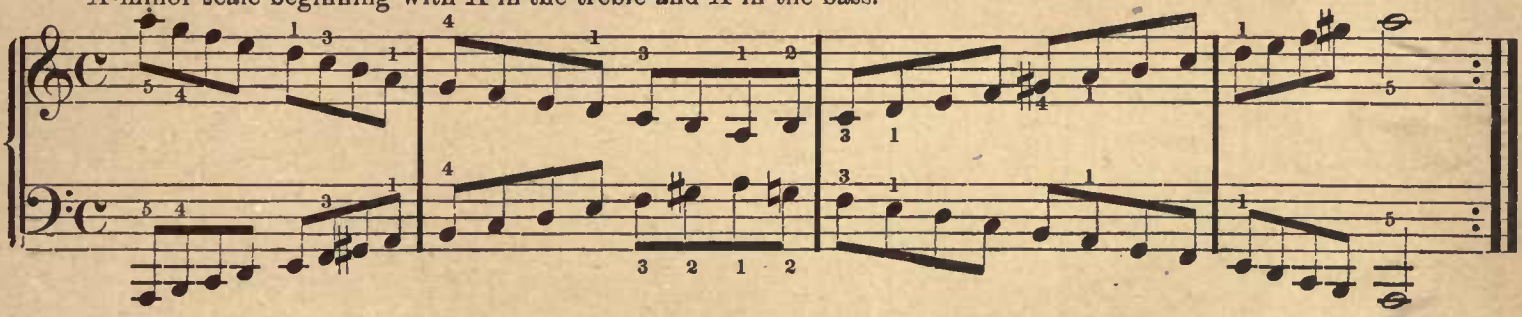
A-minor scale beginning with E in the treble and A in the bass.



A-minor scale beginning with E in the treble and E in the bass.



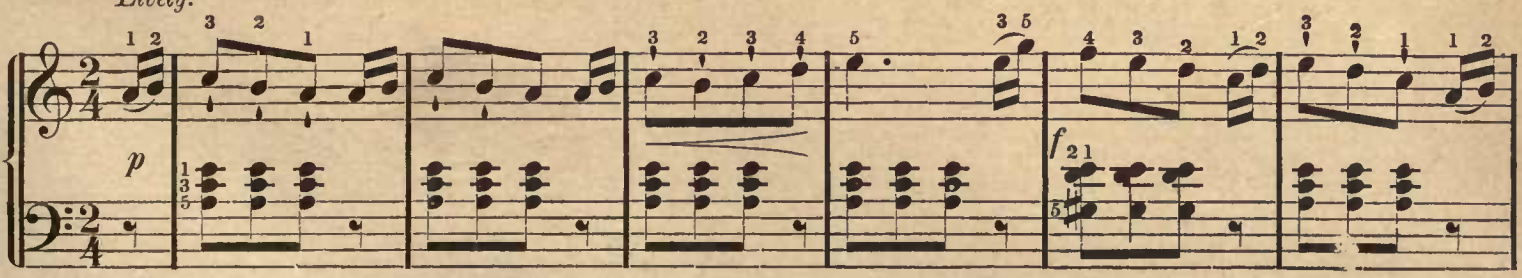
A-minor scale beginning with A in the treble and A in the bass.

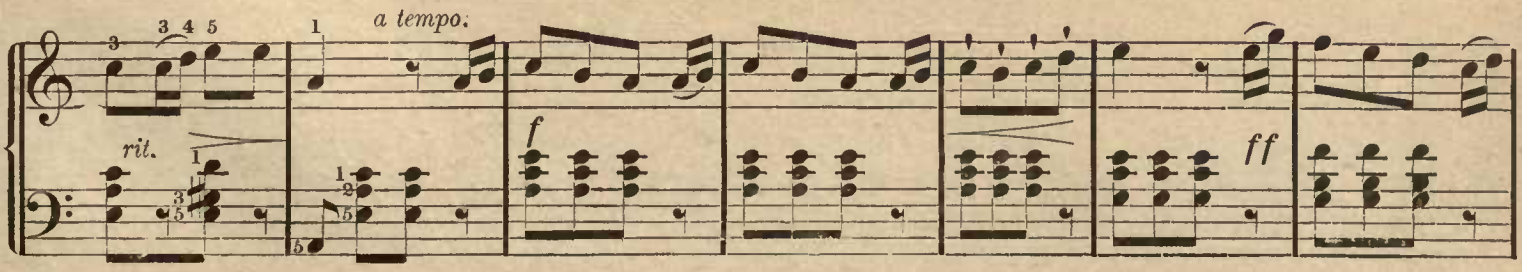


The following little Rondo is written in the key of A-minor. Observe the peculiar character of the first part as compared with the second which is written in C-major.

GIPSY RONDO.

Lively.





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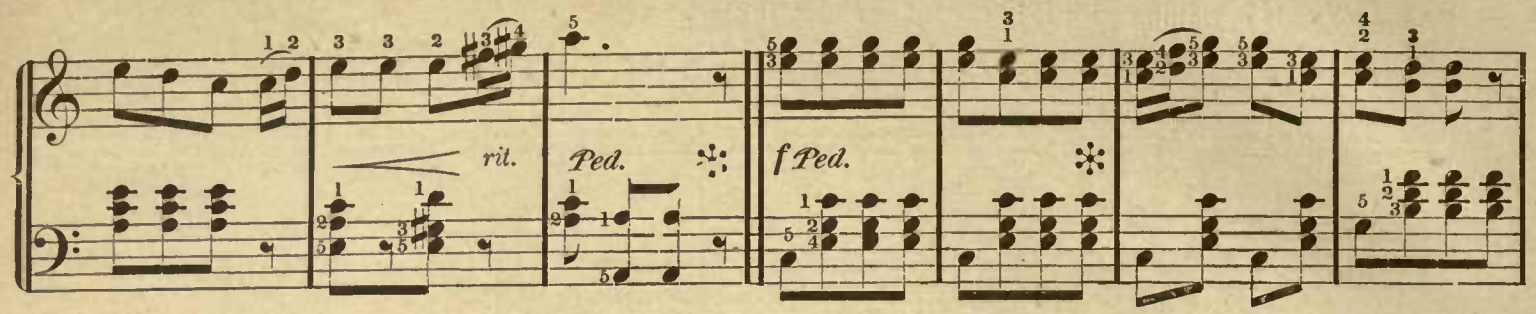
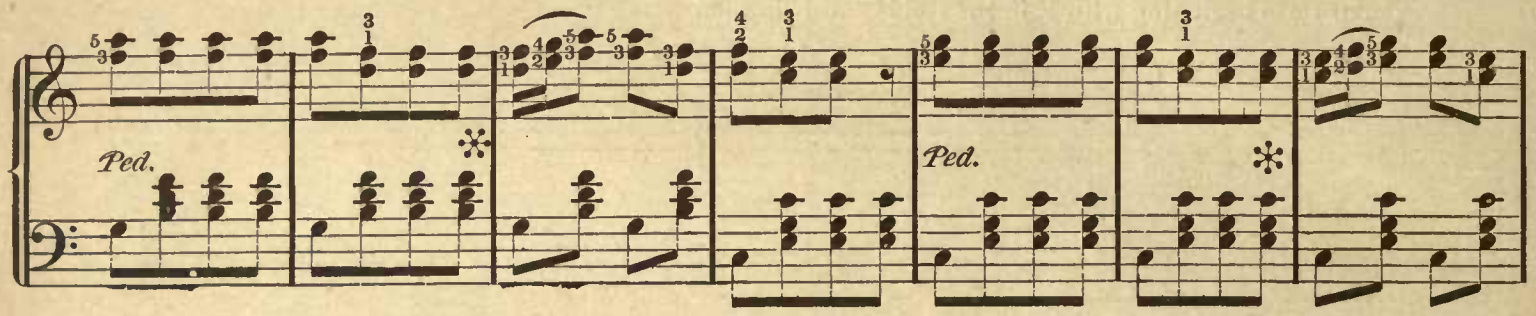
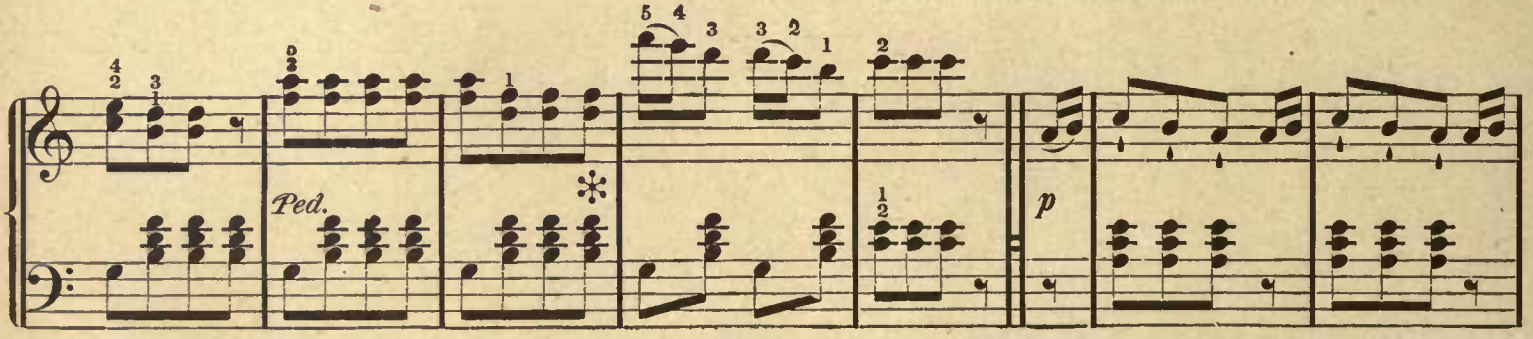
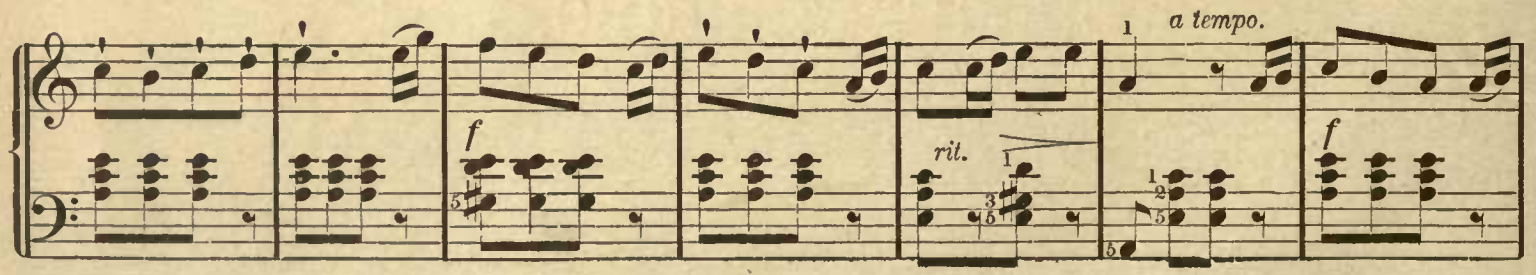
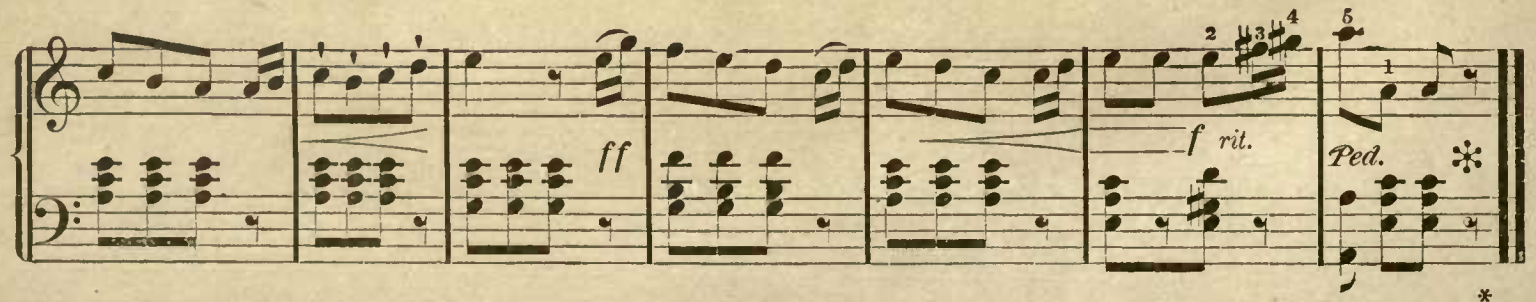

rit.
Ped.
f Ped.


Ped.
Ped.


Ped.
p


f
rit.
a tempo.
f


ff
f rit.
Ped.

HOW TO PRACTICE.

Hints in this direction have already been given on the very first pages of this book. We will now add a few lines on the same subject.

1. Play your five-finger exercises and scales every day; play them, even if you cannot spend the time to practice your piece.

2. Review faithfully, do not forget your old lessons. Schumann, a great musician, said: "Always play as if a master were listening to you."

3. The mere playing over of a lesson does not deserve to be called practicing. There are generally difficult as well as easy parts in each piece. Devote especial attention to the first. Practice these difficult parts thoroughly, and then play your piece through. There is no economy in playing a whole piece through each time you practice, unless you can play everything in it alike well. Play one hand at a time, read the notes carefully. Then play slowly with both hands, and continue this until you are thoroughly familiar with the piece, then you may play faster. No matter how well you can play a piece, never hasten, never play faster than the composer desired his piece should be played. Hastening produces a slovenly way of playing; avoid it, therefore.

4. Study the fingering well. Bear in mind that good fingering makes a piece easier, bad fingering makes it more difficult. Bad habits in fingering are difficult to correct; avoid them therefore.

5. Be sure you keep correct time. Never simply guess at it, but try to understand the time divisions, especially those which are complicated. Never play in a slip-shod way. Count aloud for yourself, especially in difficult passages. If the time is too complicated for you to understand at a glance, take paper and pencil to hand and cipher the tune out by adding the fractions represented by the notes.

6. Persevere until you have overcome all difficulties. Strive for perfection. In perseverance alone is success to be found.

7. Having overcome all technical difficulties, endeavor to play with correct expression. Study the meaning of the piece, stimulate your imagination and try to give as correct an interpretation as you can.

8. Do not waste your time in practicing every pretty piece you hear. You cannot spend your time in playing over pieces and study your lessons at the same time. Attend to your lesson, and you have enough to do.

9. Aim to bring the melody out, subdue the accompaniment, no matter whether it lies in the right or in the left hand. Do not use the pedal until all technical difficulties have been overcome.

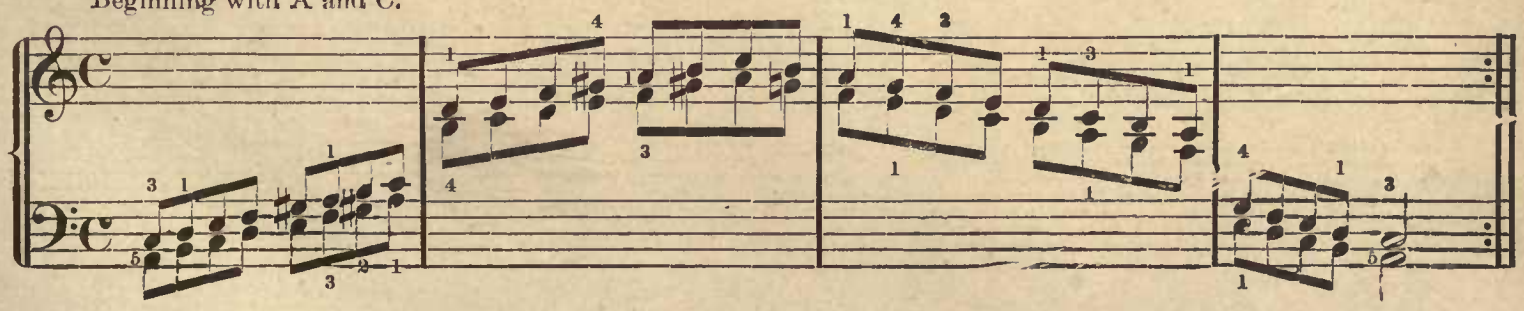
10. Diligently review your old lessons. What you have acquired by hard labor you should not carelessly neglect.

11. Be always patient, always diligent. Do your duty from lesson to lesson and leave the results to your teacher.

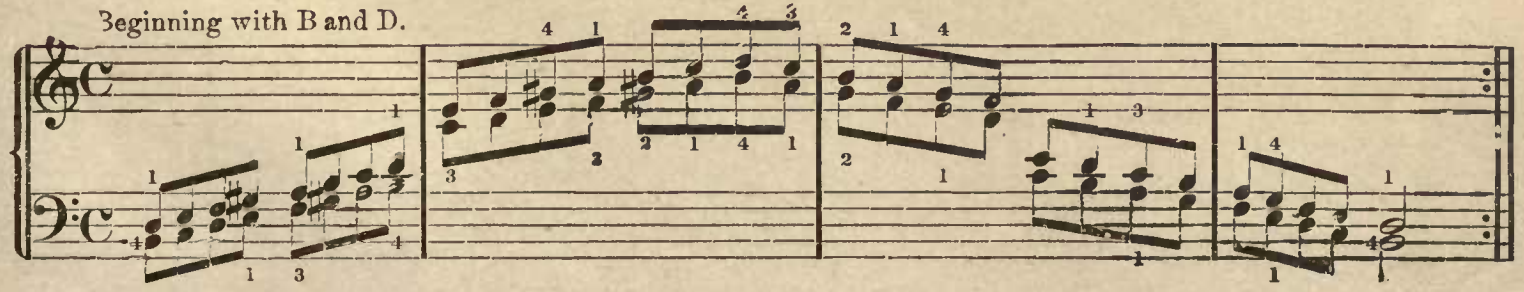
12. Be not discouraged when difficulties present themselves, or when meeting with persons that play better than you. Bear in mind that others have overcome technical difficulties, so can you overcome them. Make your motto: "Without labor, no success."

Minor Scales in Thirds.

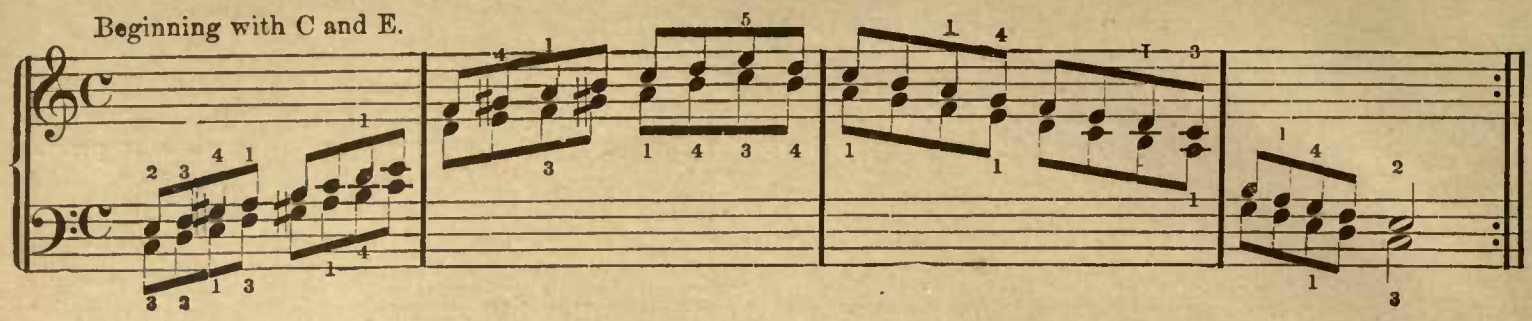
Beginning with A and C.



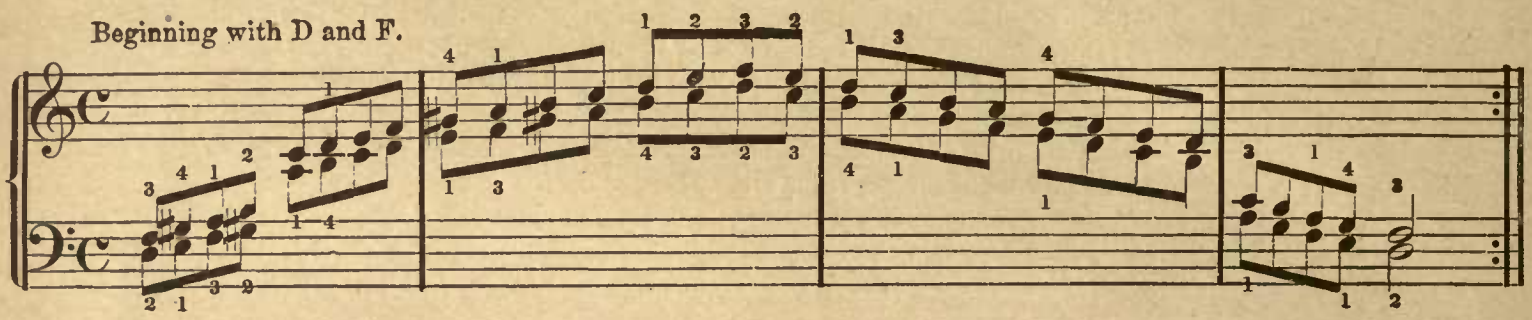
Beginning with B and D.



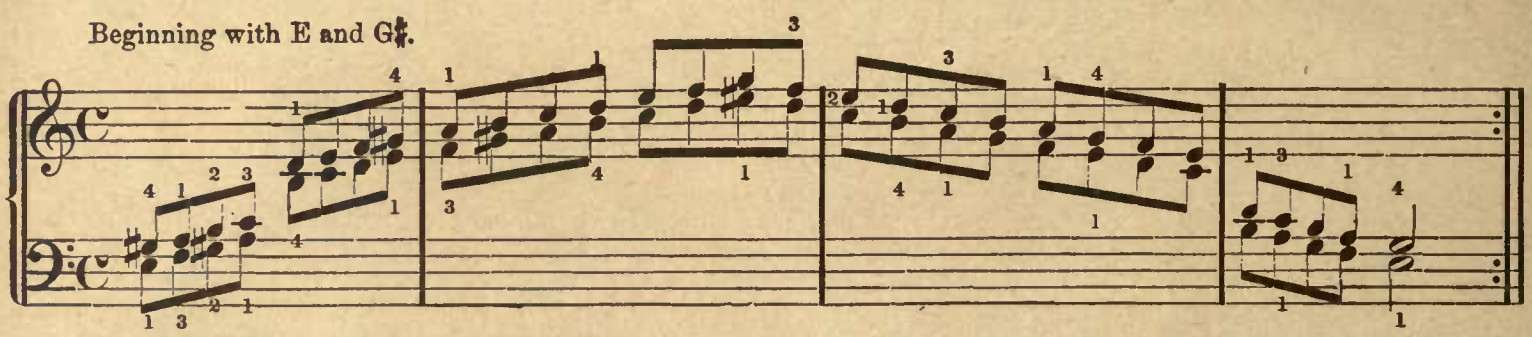
Beginning with C and E.



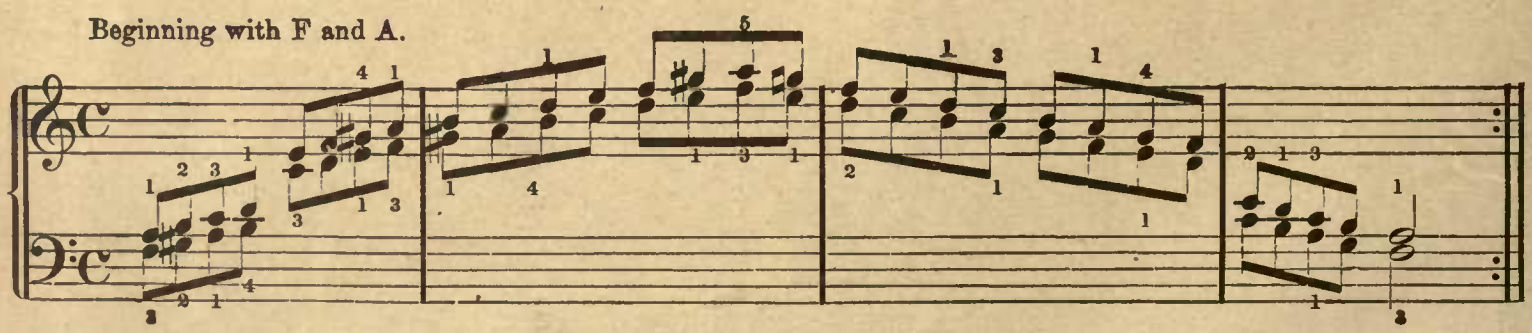
Beginning with D and F.



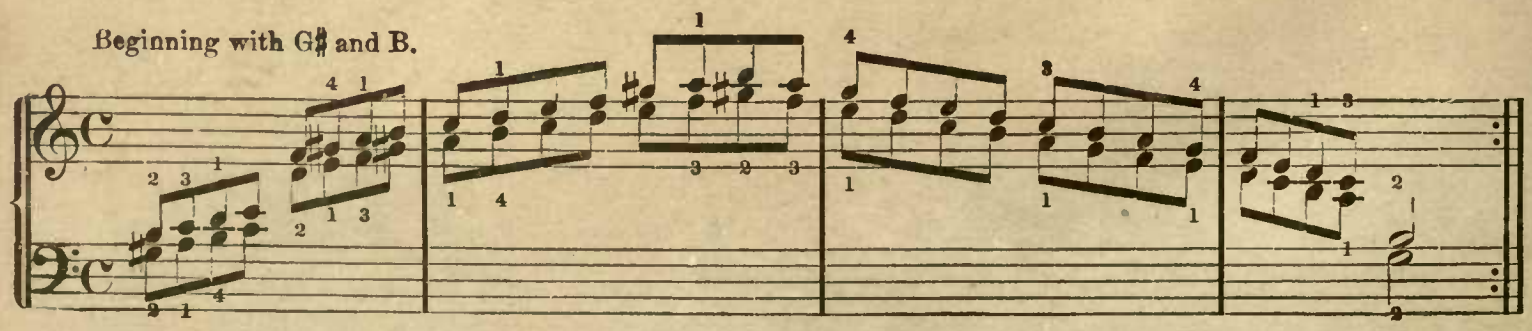
Beginning with E and G♯.



Beginning with F and A.



Beginning with G♯ and B.



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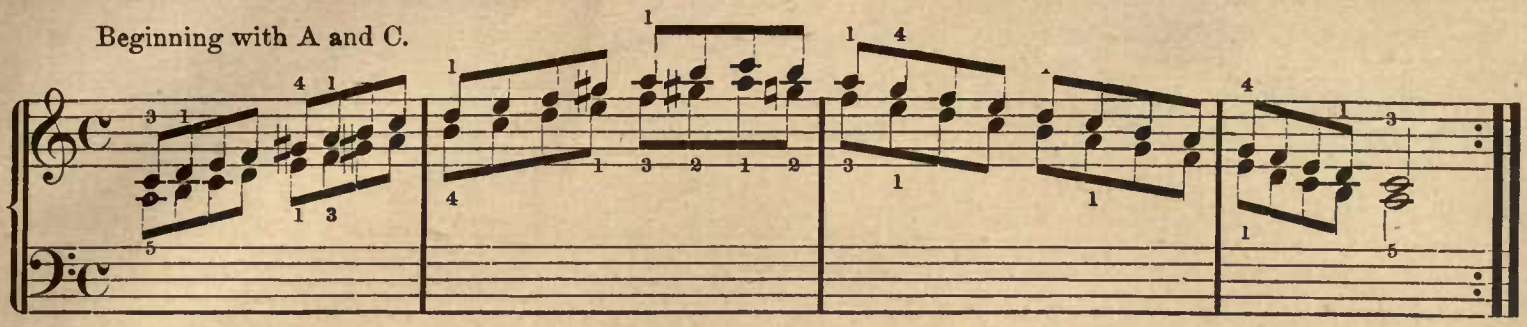
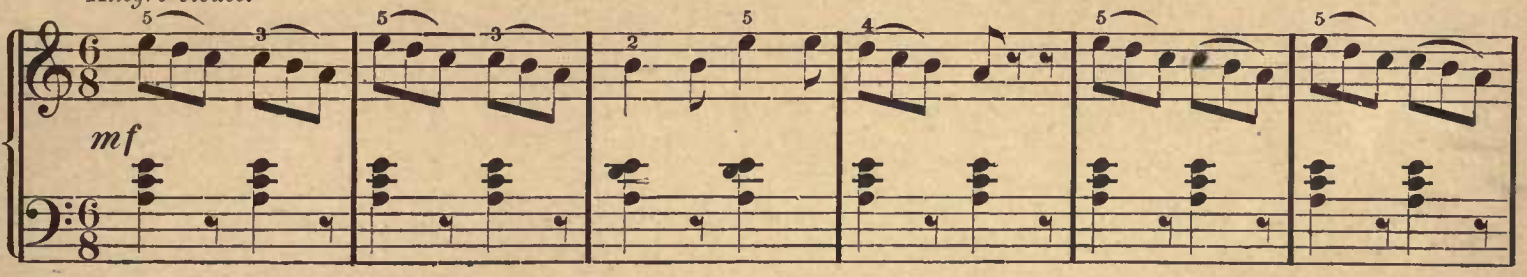
Beginning with A and C.

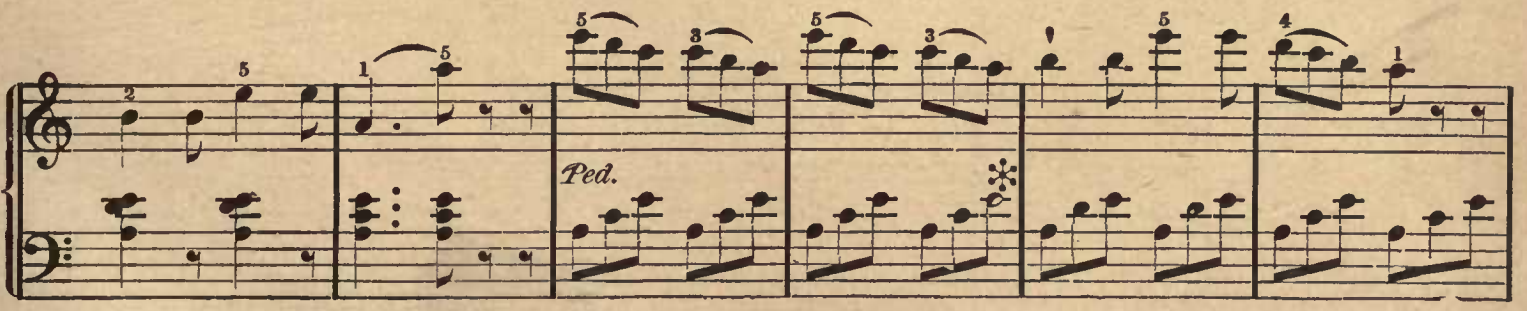


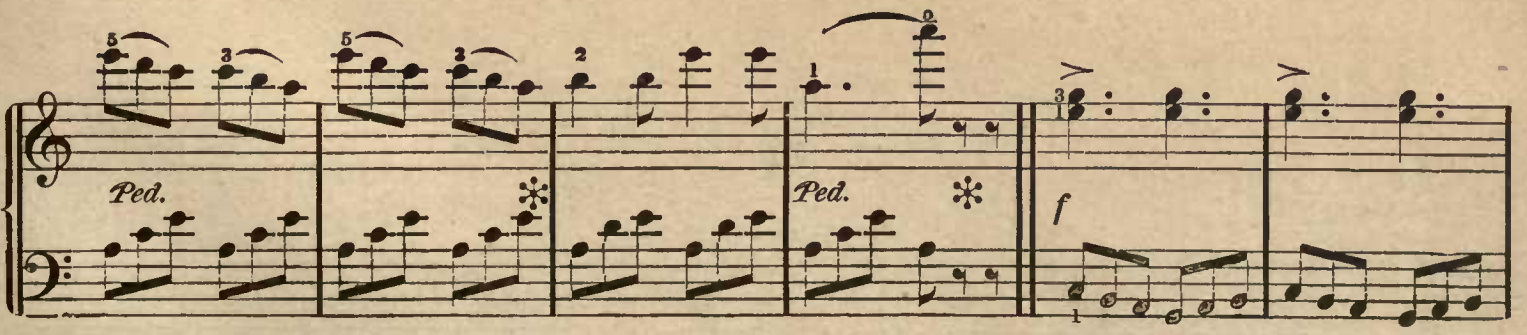
TARANTELLA.

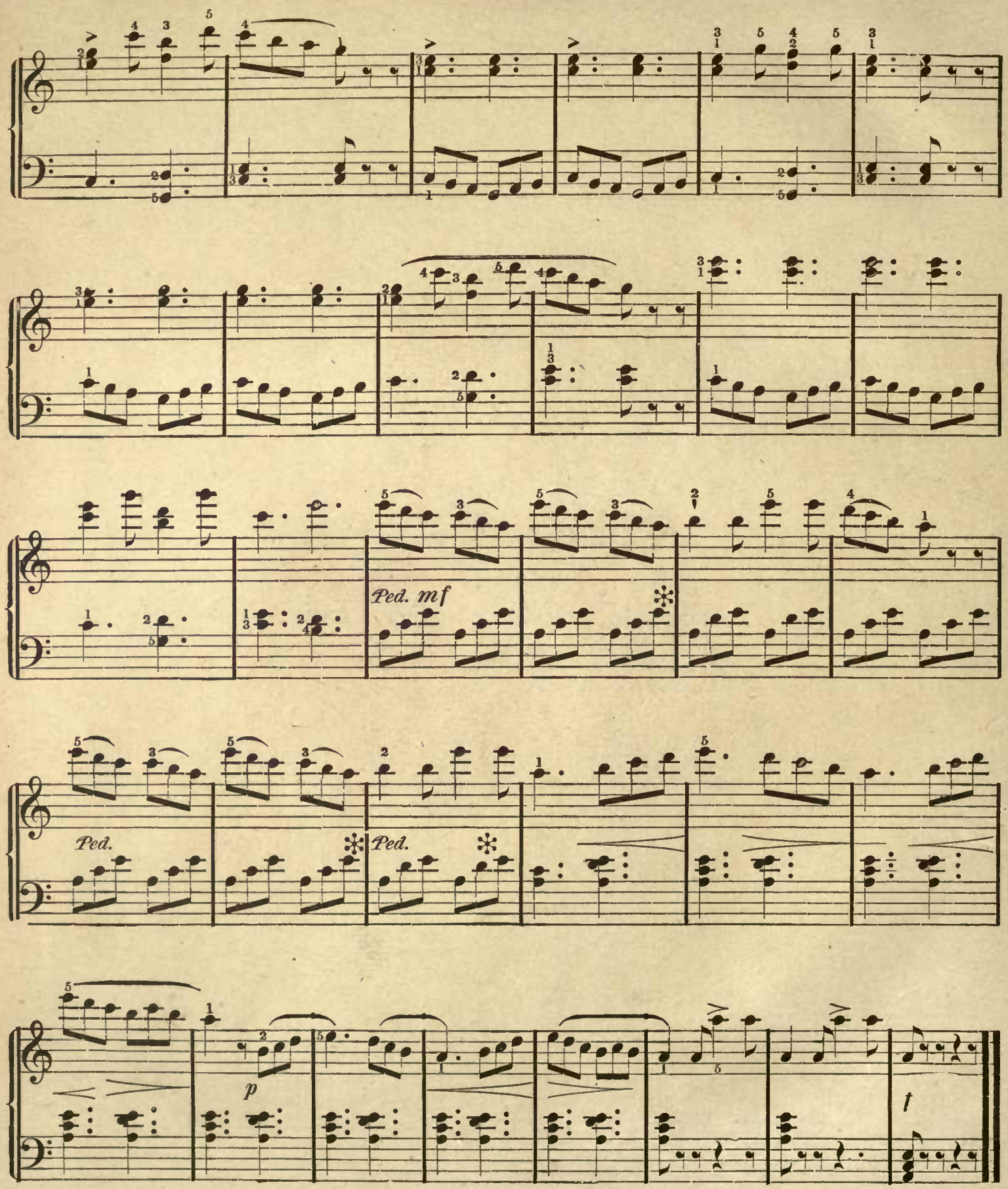
This is the name of an Italian dance, especially well-known in Naples. It is always written in $\frac{6}{8}$ time, and must be played fast and with much fire. The dance is called after the Tarantella spider, the sting of which is poisonous. It was believed in former years that the best antidote for this poison was rapid dancing. There is no foundation for this statement; at any rate the Tarantella dance of to-day is simply an amusement, generally engaged in by young Neapolitan girls.

Allegro vivace.







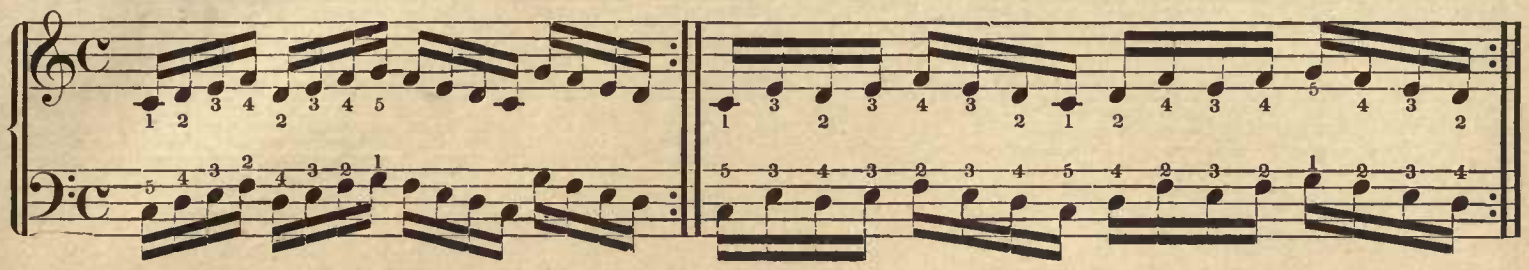

Ped. mf
Ped.
Ped.
p
f

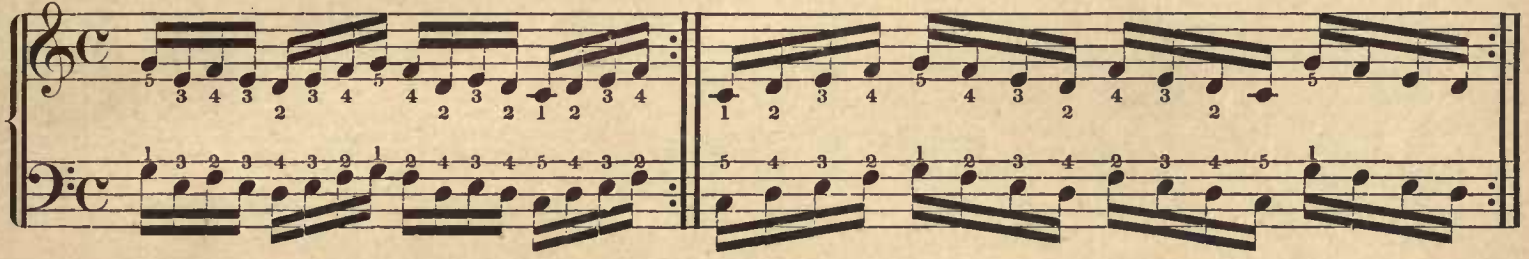
*

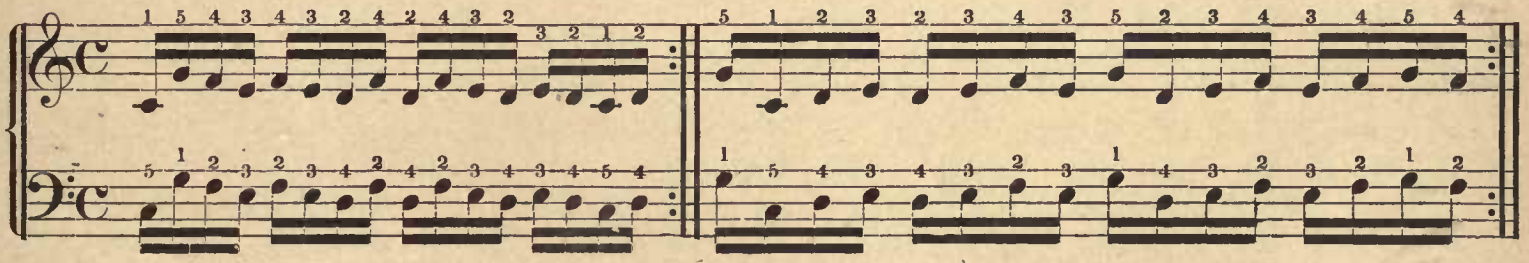
WM. MASON.

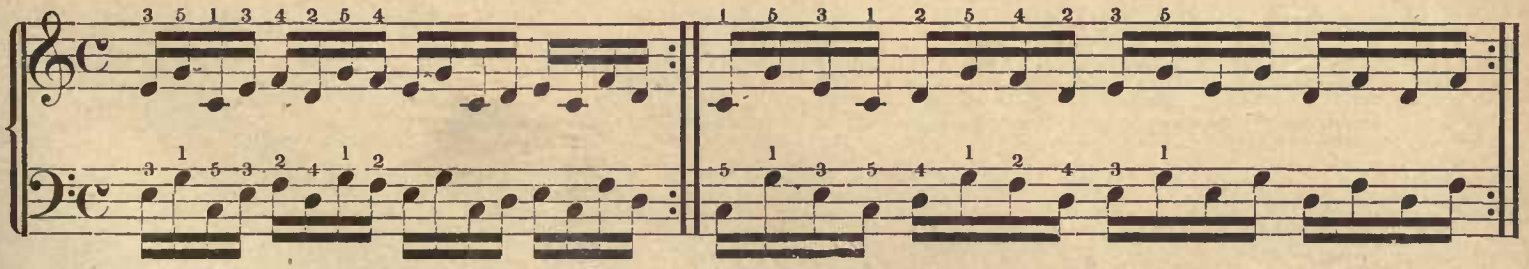
Five-Finger Exercises.

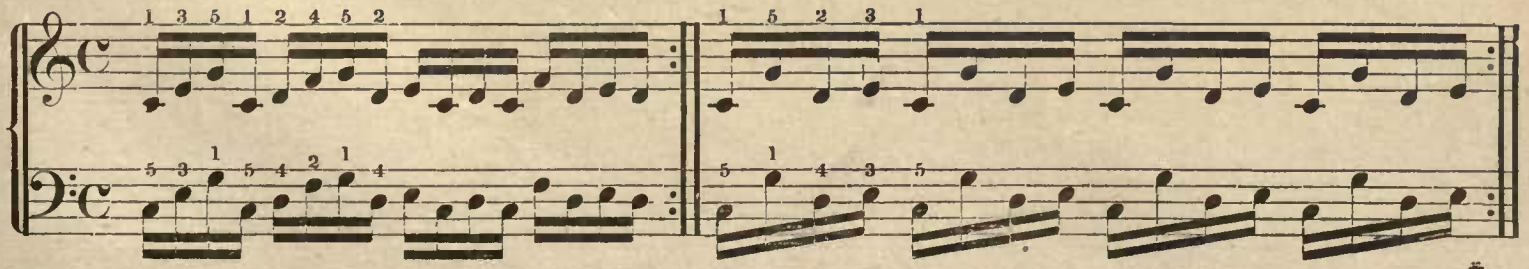
Repeat each measure not less than twenty times.

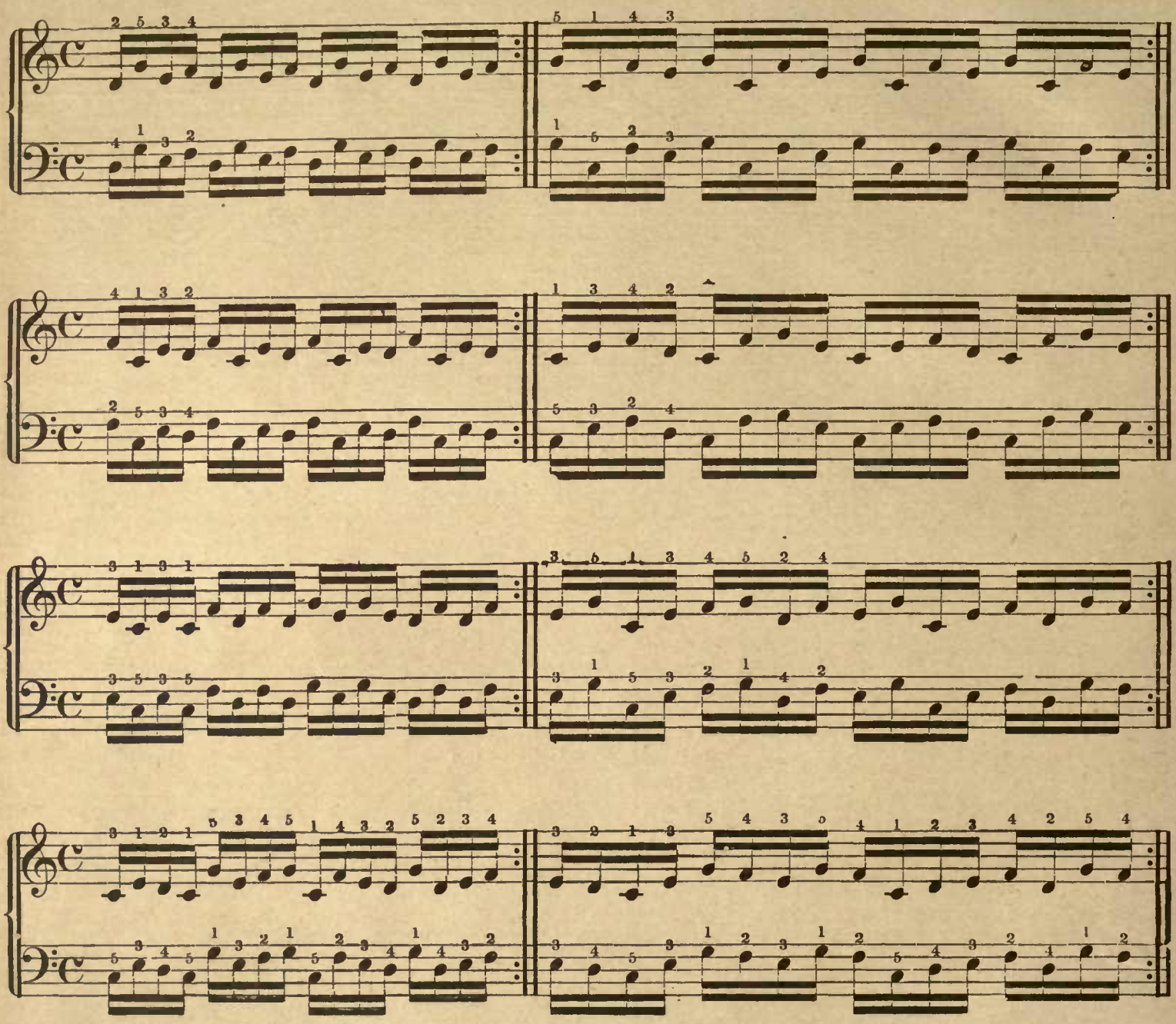










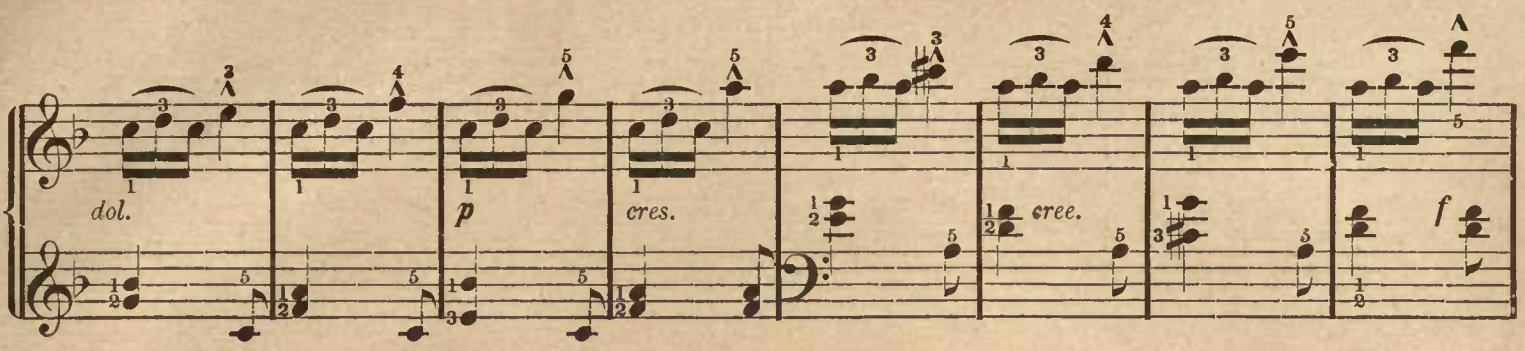


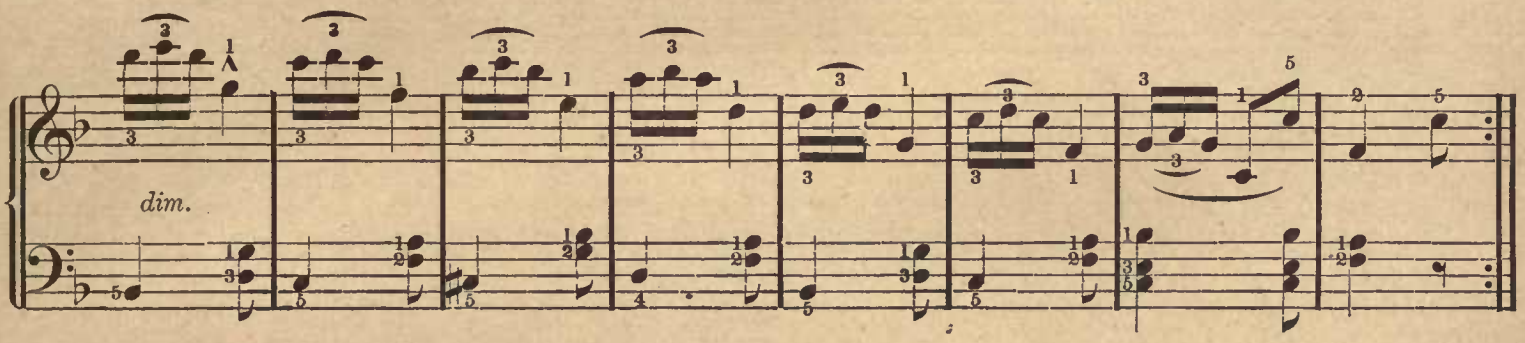
ETUDE.

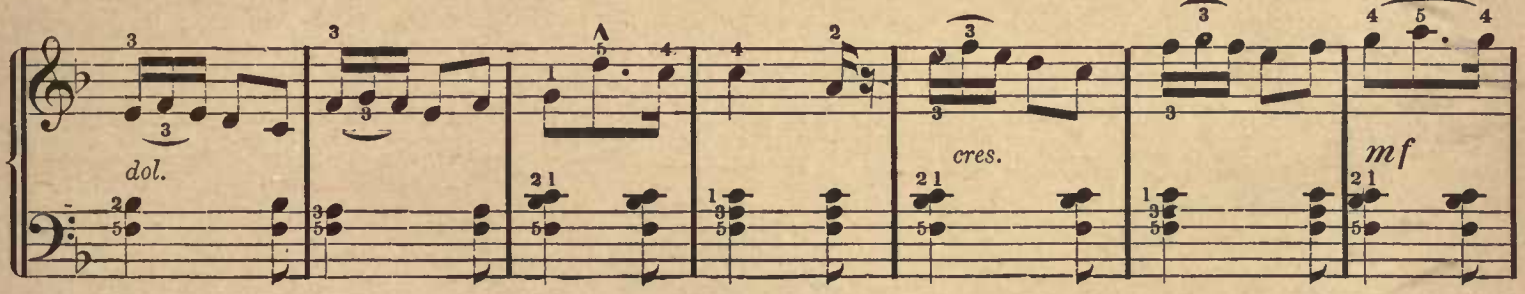
Allegro animato.

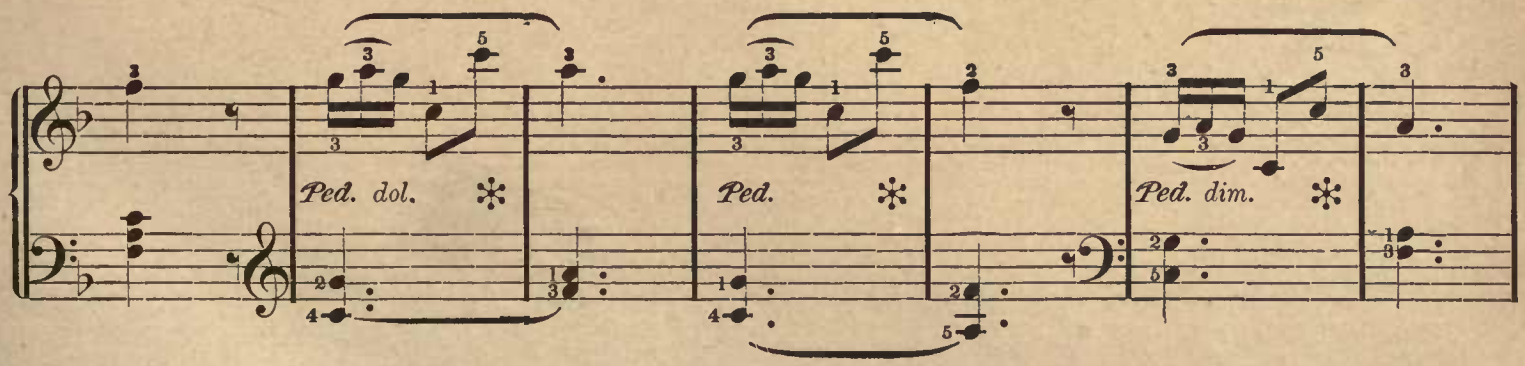
dol.

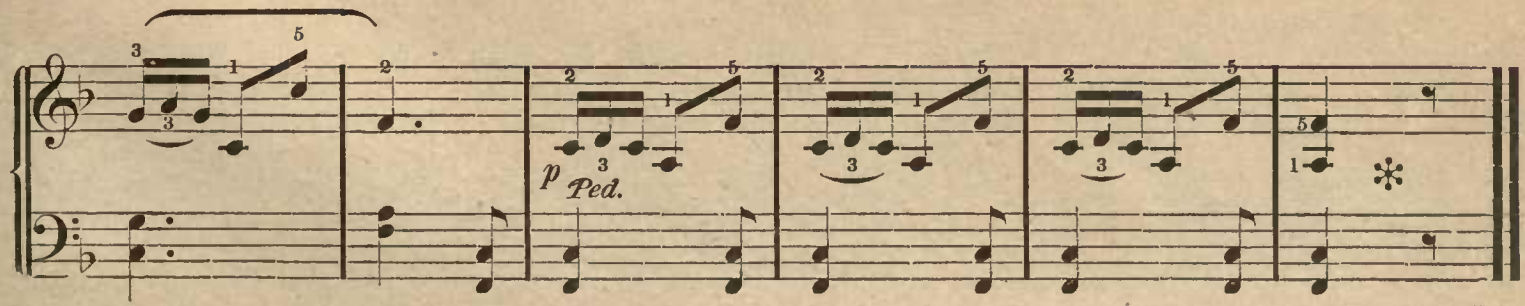
*


dol.
p
cres.
cree.
f


dim.


dol.
cres.
mf

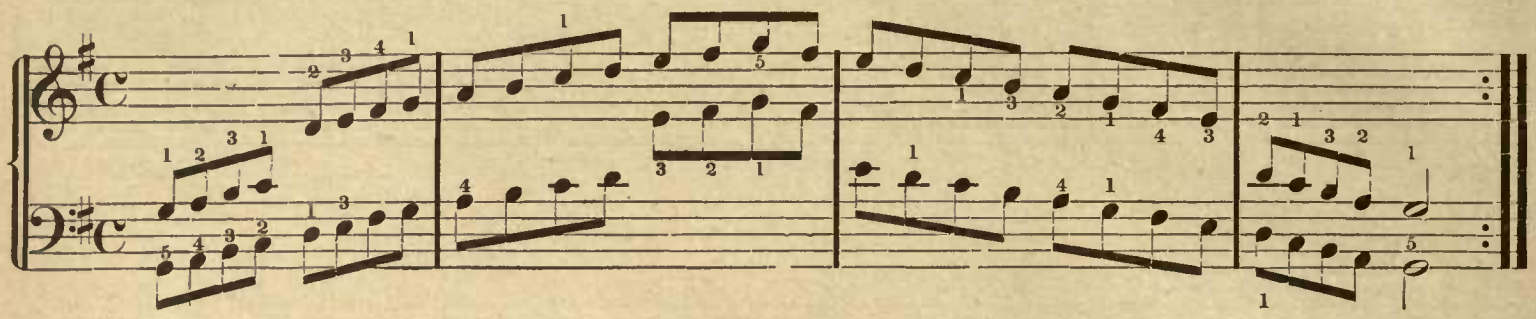

Ped. dol.
Ped.
Ped. dim.


p
Ped.

*

G-Major Scale.

When playing the series of tones fiom G to G we find that from the 6th—7th is a half step, and from 7th—8th is a whole step. In order to make the G scale like that of C, we must sharp F. This gives us a whole step from the 6th—7th and a half step fr.m the 7th—8th. The pupil should write out the scale exercises as given in the lessons on Harmony.

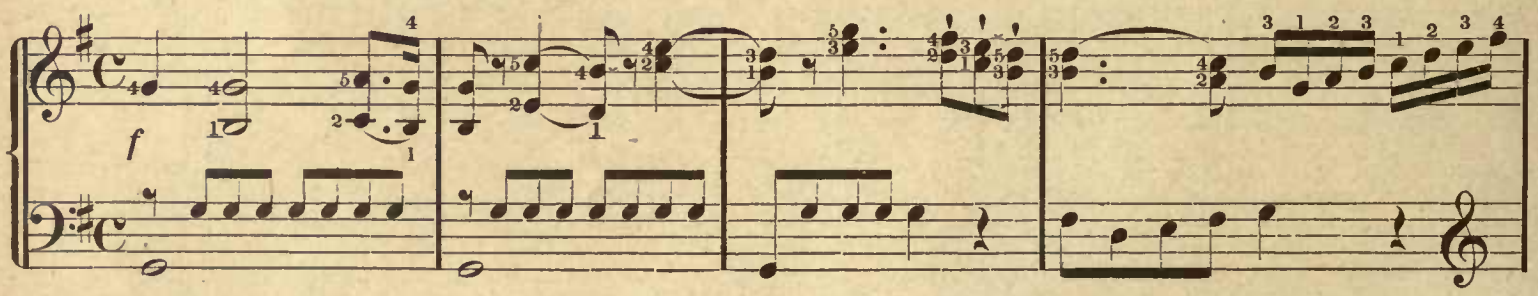


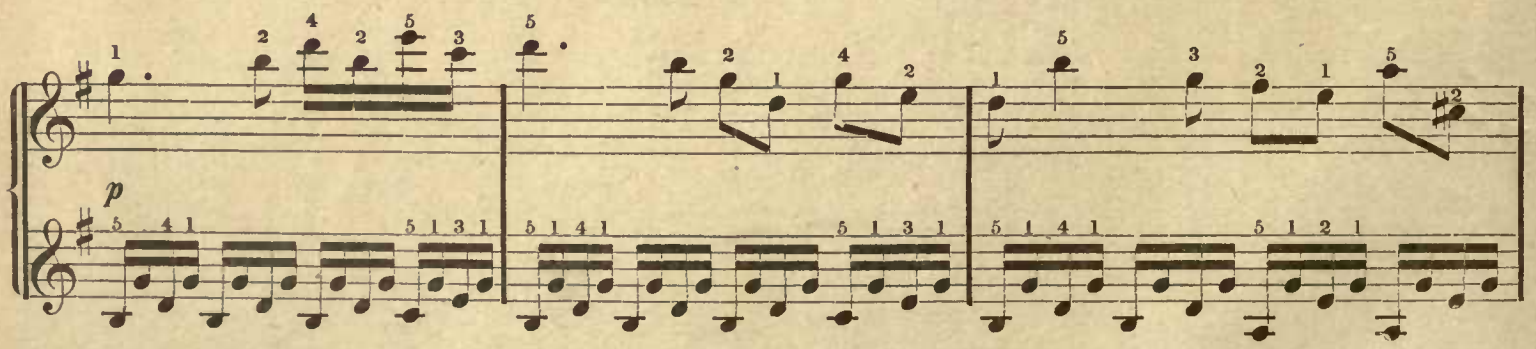
Play this scale in all the various forms introduced in connection with the C scale.

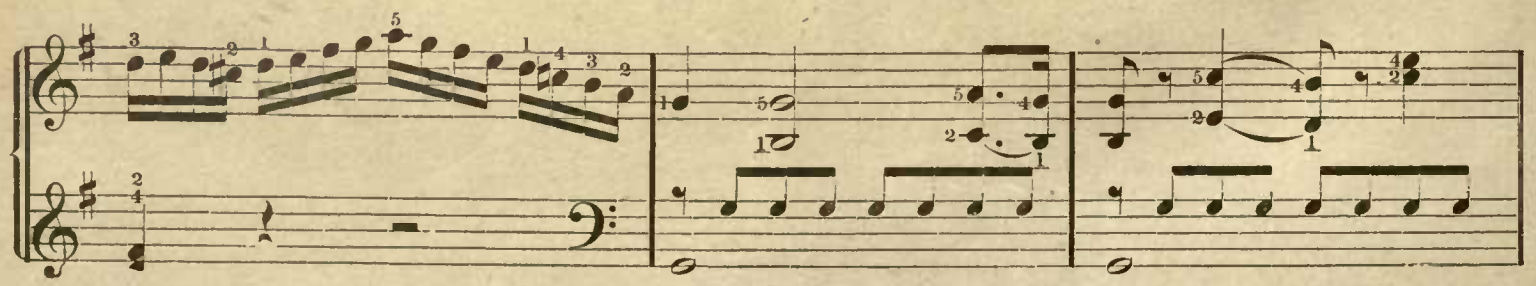
SONATINA.

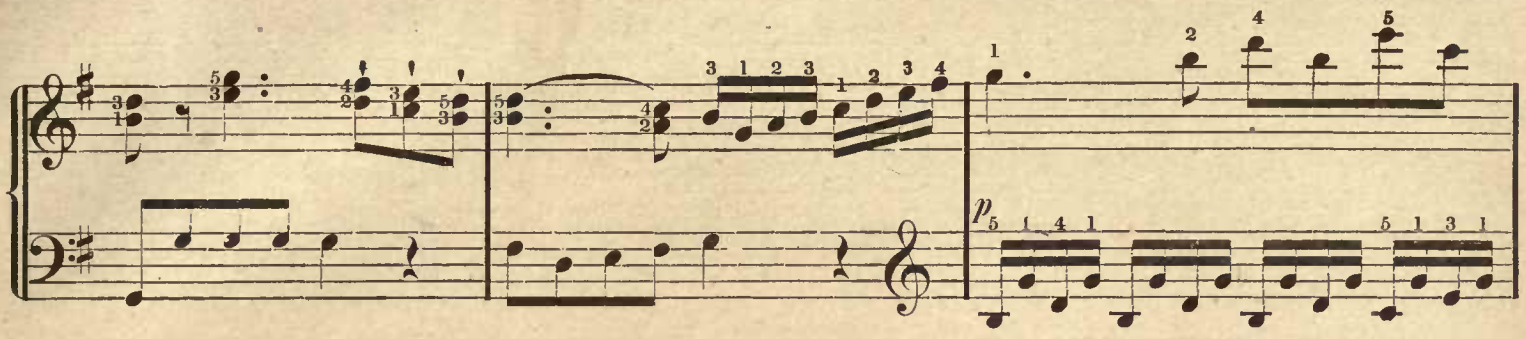
This is the first part of a Sonatina by Johann Ludwig Dussek. He was born at Czaslan, Feb. 9th, 1761, and died at St. Germain-en-Laye on the 20th of March, 1812. He was a celebrated pianist and a composer of great merit. He lived long in England, where he met with great success and where he remained until 1800.

Allegro non tanto. (Not very fast.)





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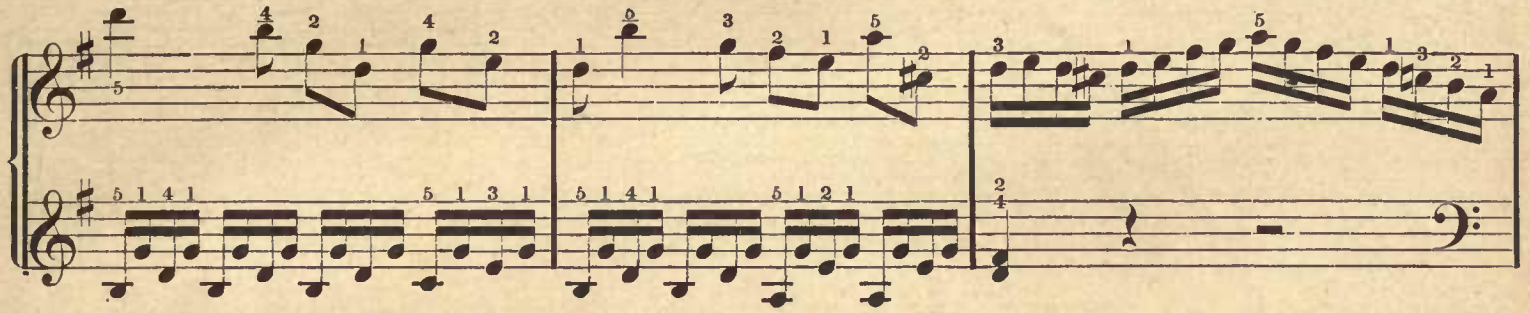
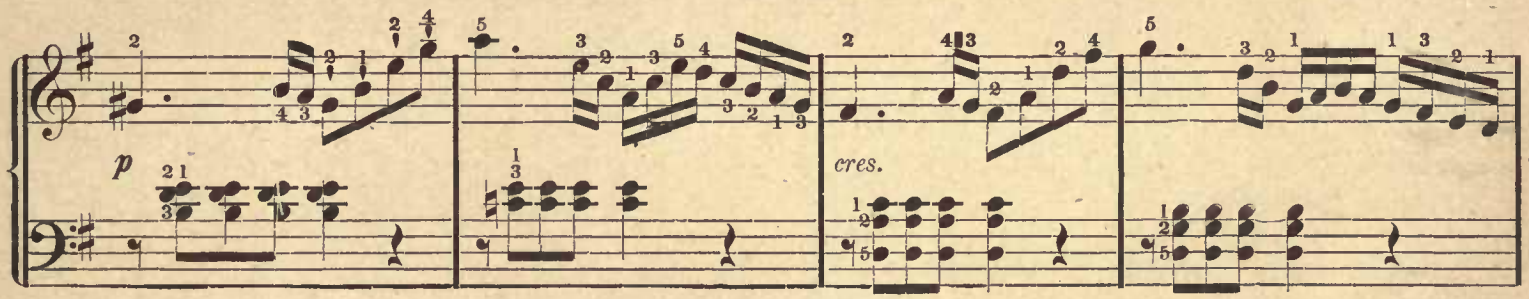
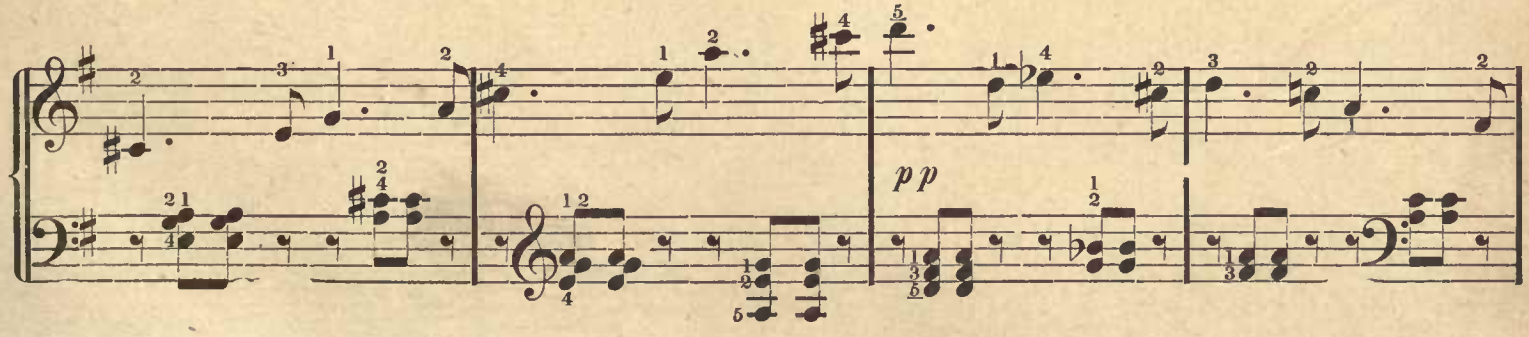
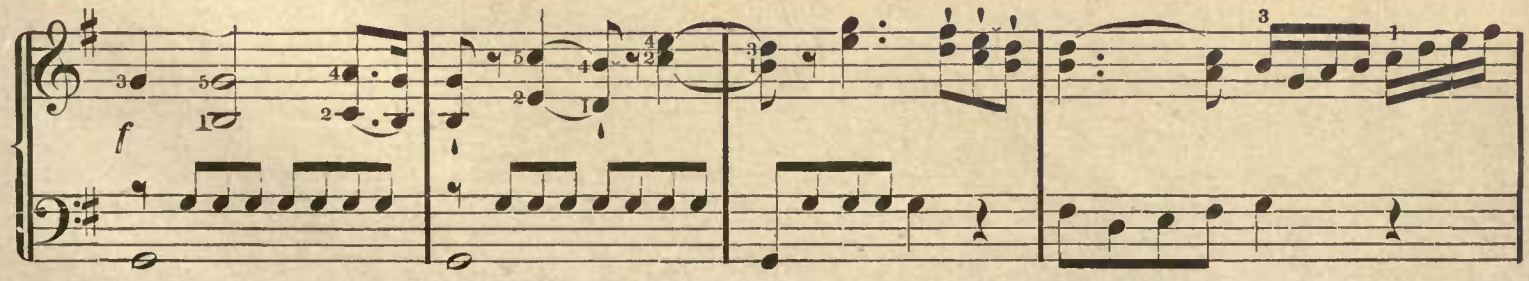
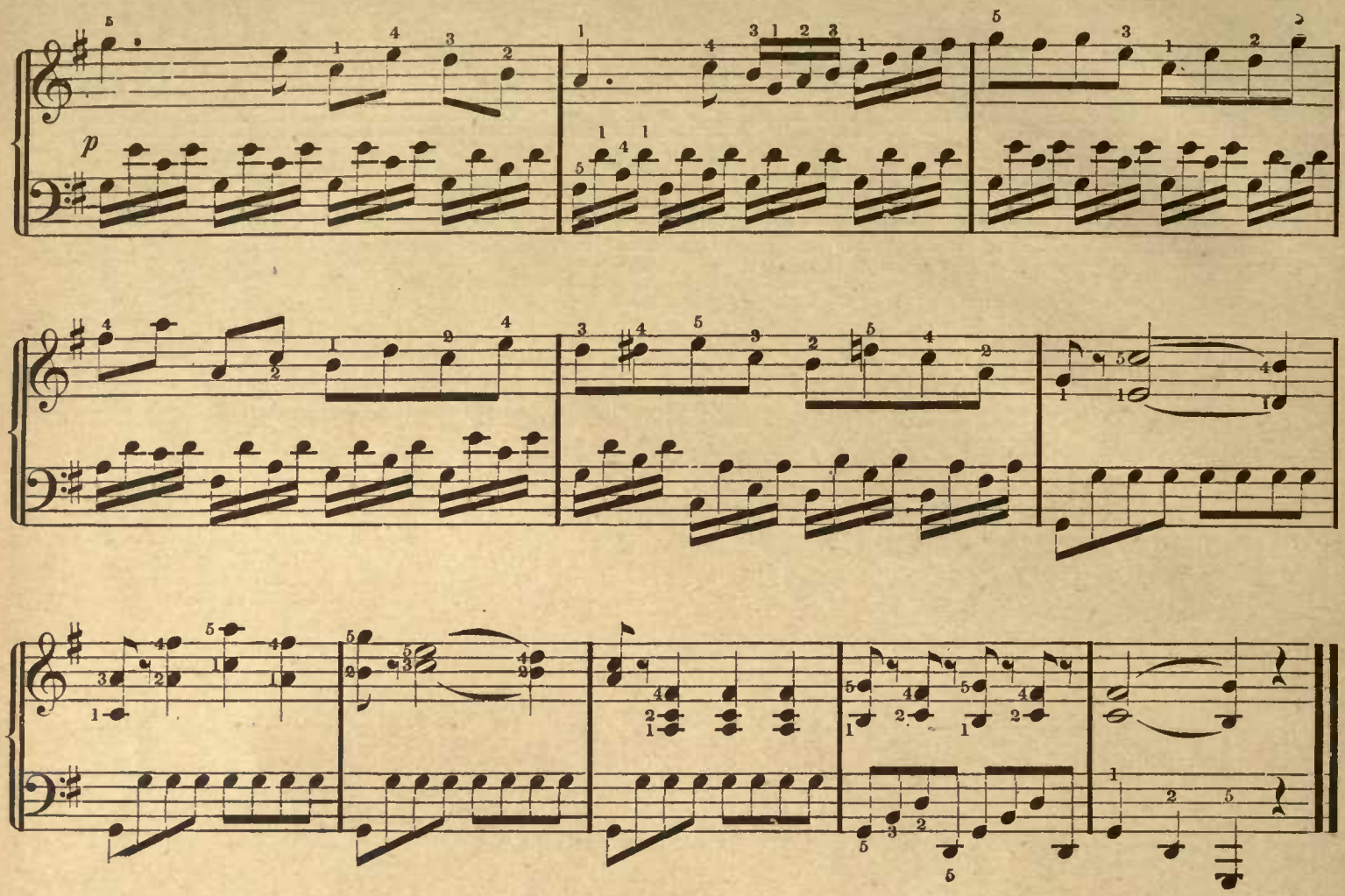



p
cres.


pp

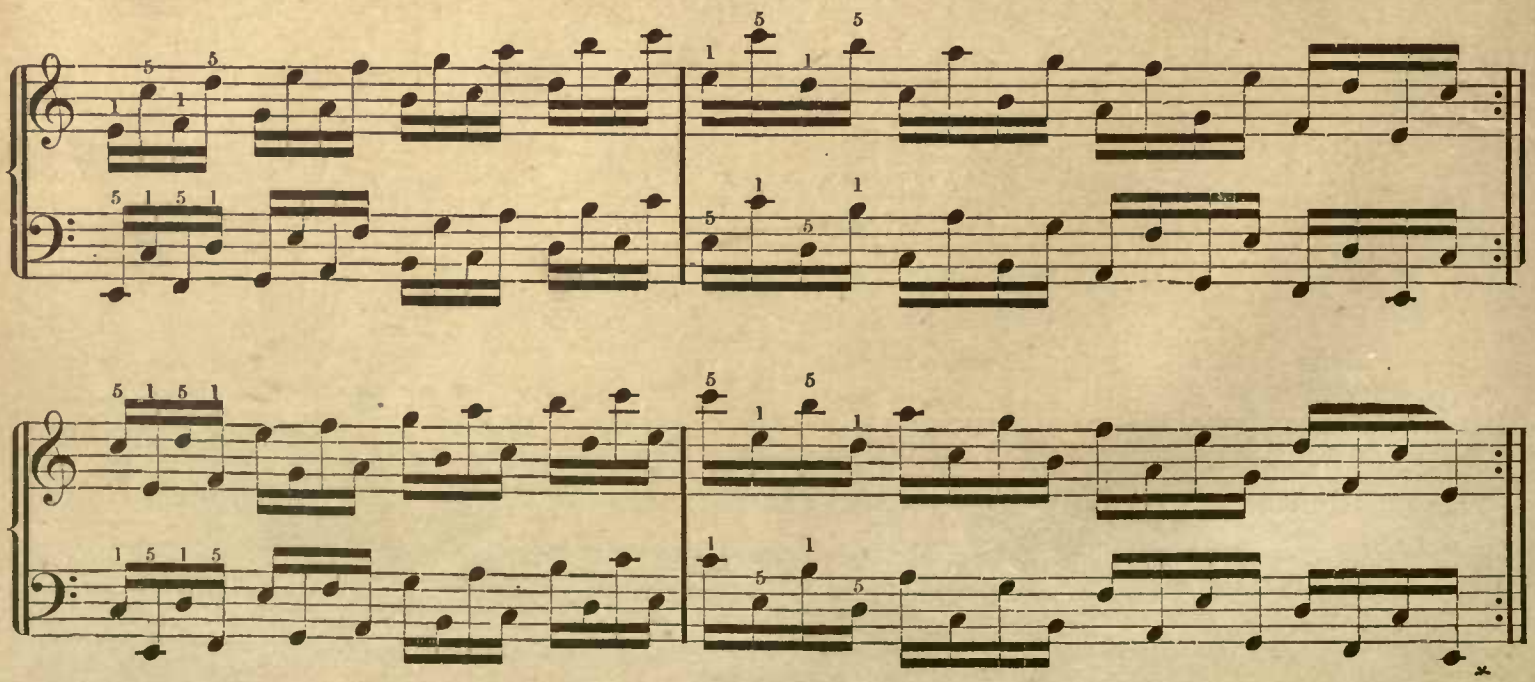

f

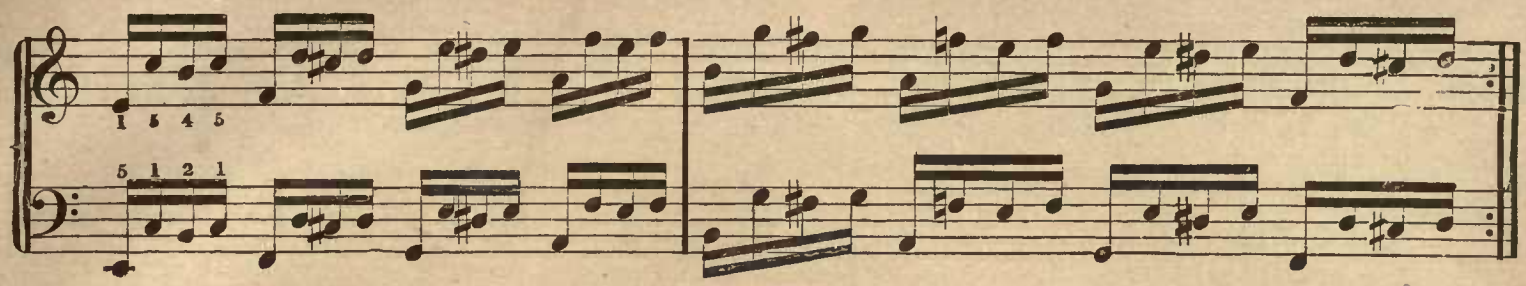
*

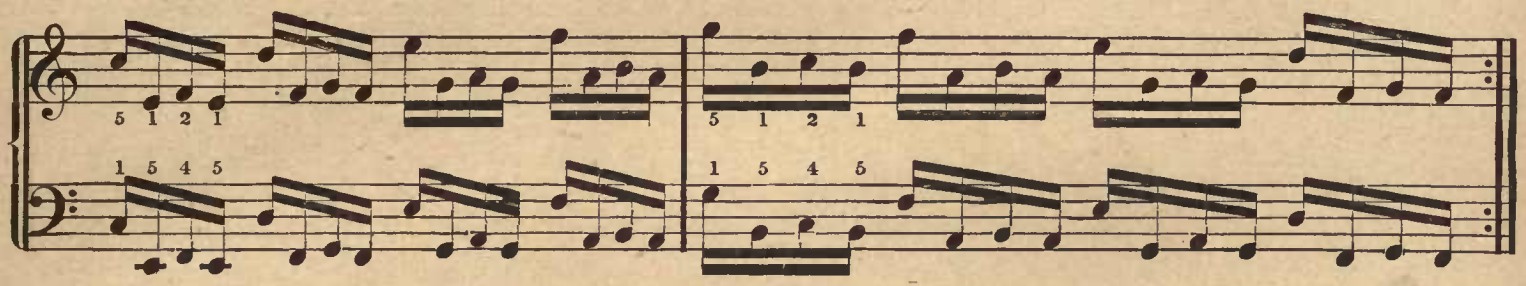


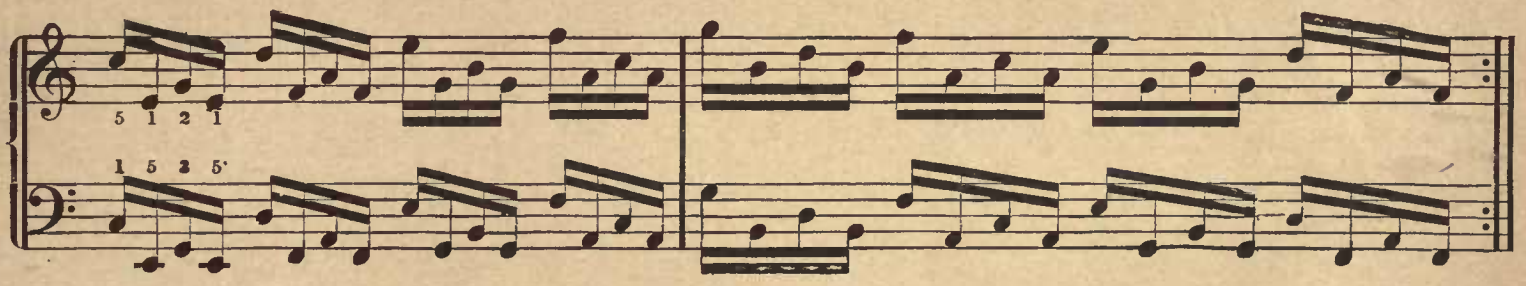
Broken Sixths.

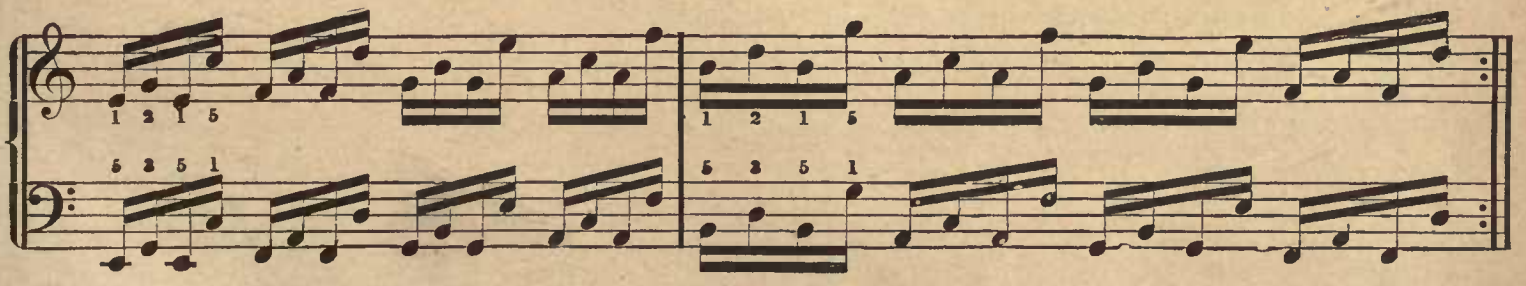
Play entirely by the movement of the fingers. Slide easily forward with the hand.

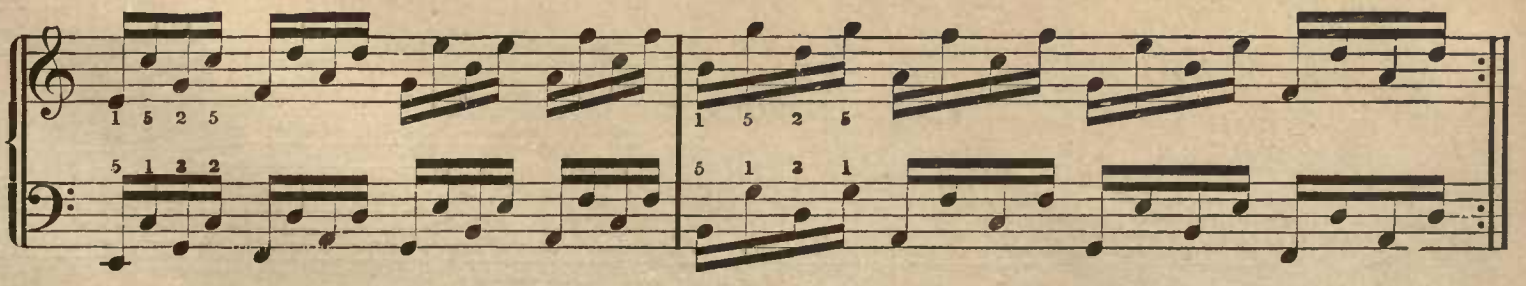


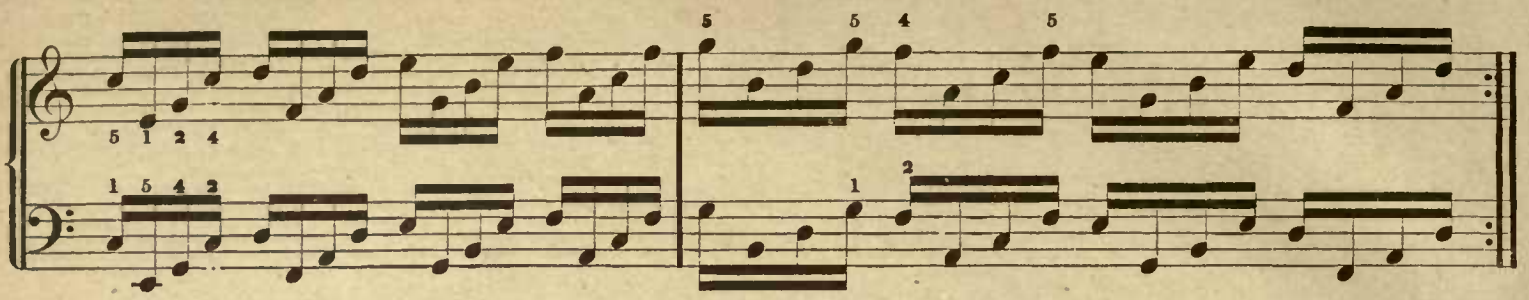

1 5 4 5
5 1 2 1

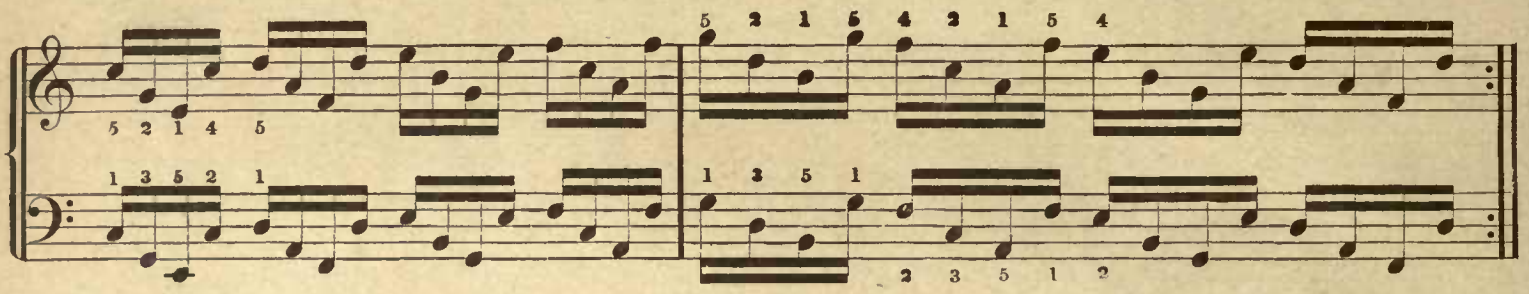

5 1 2 1
1 5 4 5
5 1 2 1
1 5 4 5

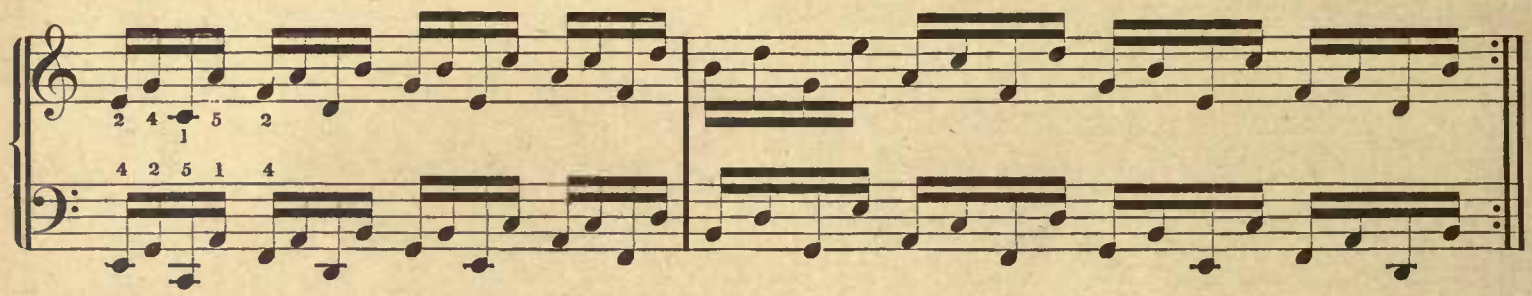

5 1 2 1
1 5 2 5
5 1 2 1

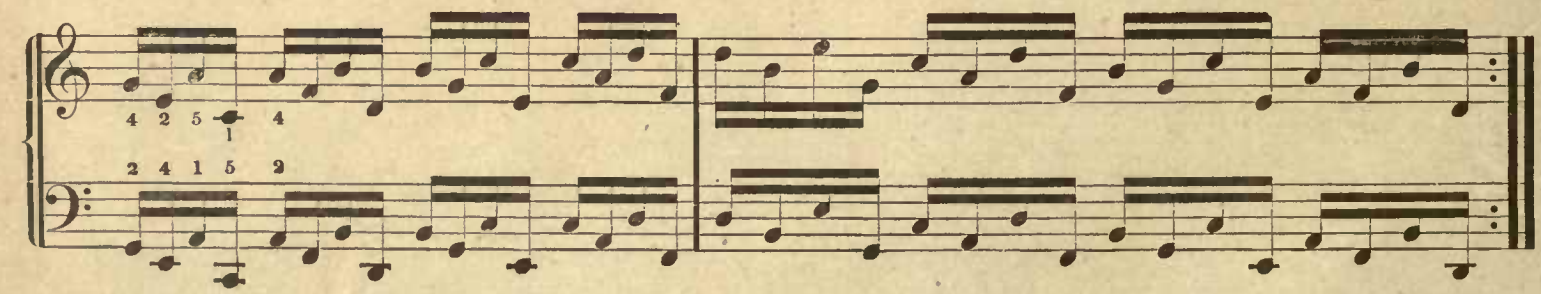

1 2 1 5
5 2 5 1
1 2 1 5
5 2 5 1


1 5 2 5
5 1 2 2
1 5 2 5
5 1 2 1

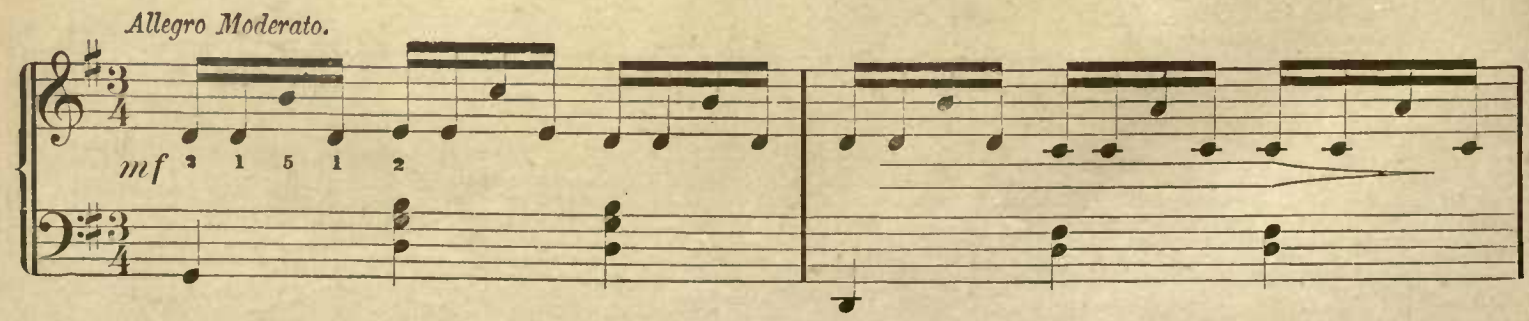

5 1 2 4
1 5 4 2
5 5 4 5
1 2

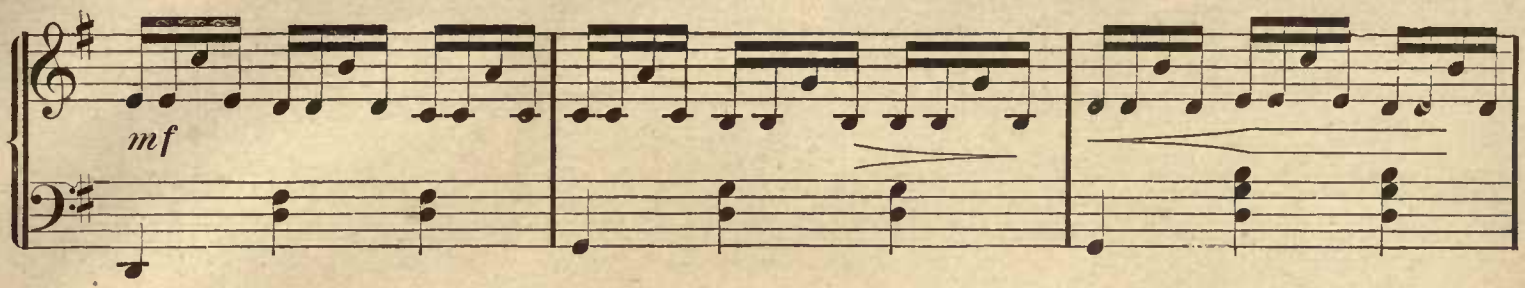

5 2 1 4 5
1 3 5 2 1
5 2 1 5 4 2 1 5 4
1 3 5 1
2 3 5 1 2

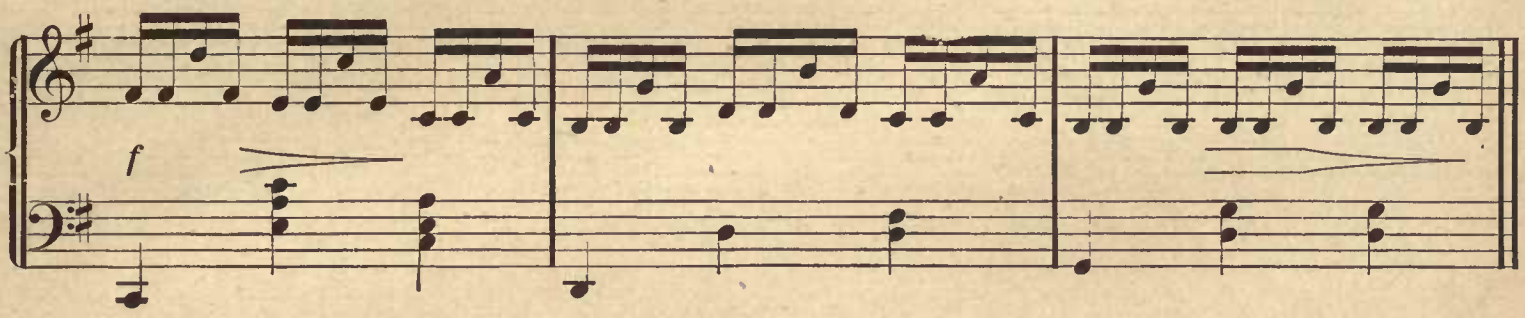

2 4 1 5 2
4 2 5 1 4


4 2 5 1 4
2 4 1 5 2

ETUDE.


Allegro Moderato.
mf
2 1 5 1 2


mf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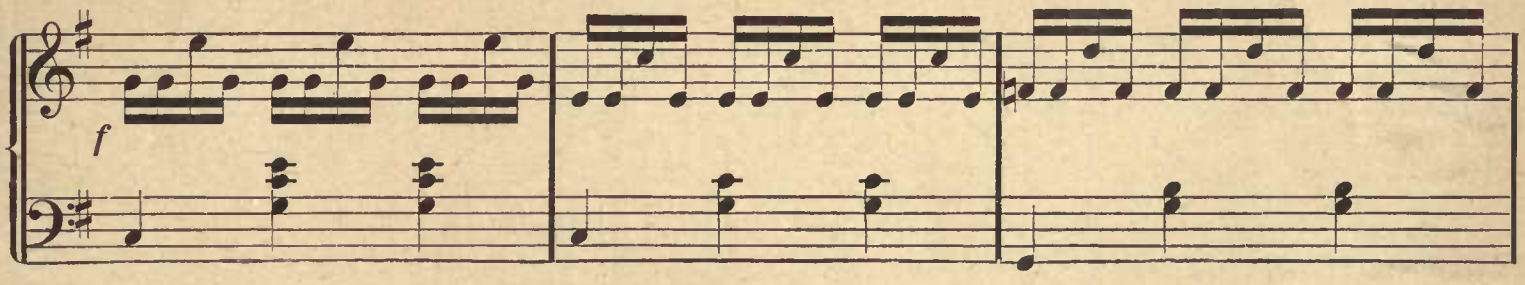
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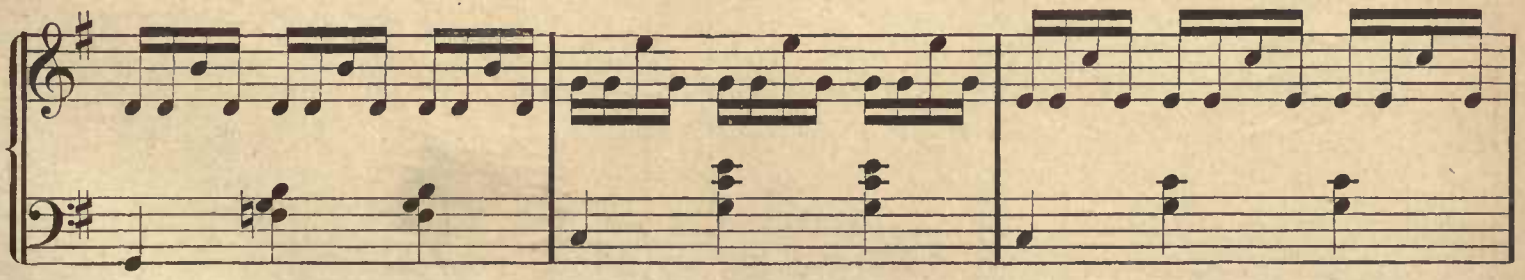
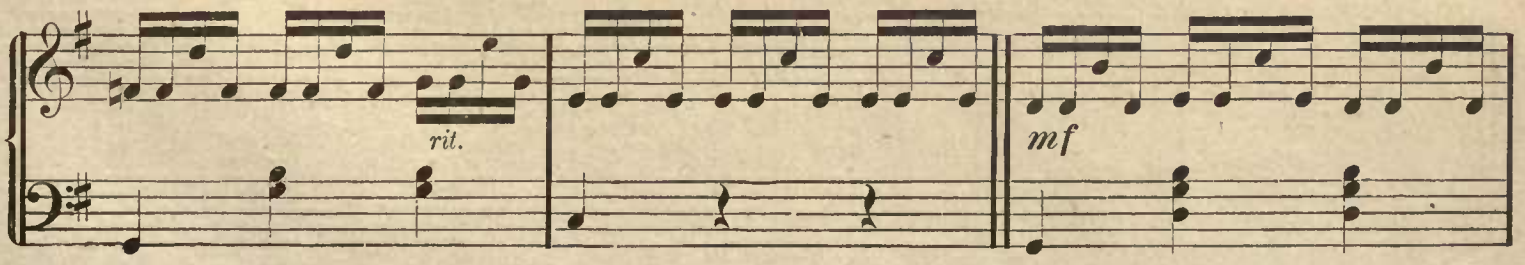
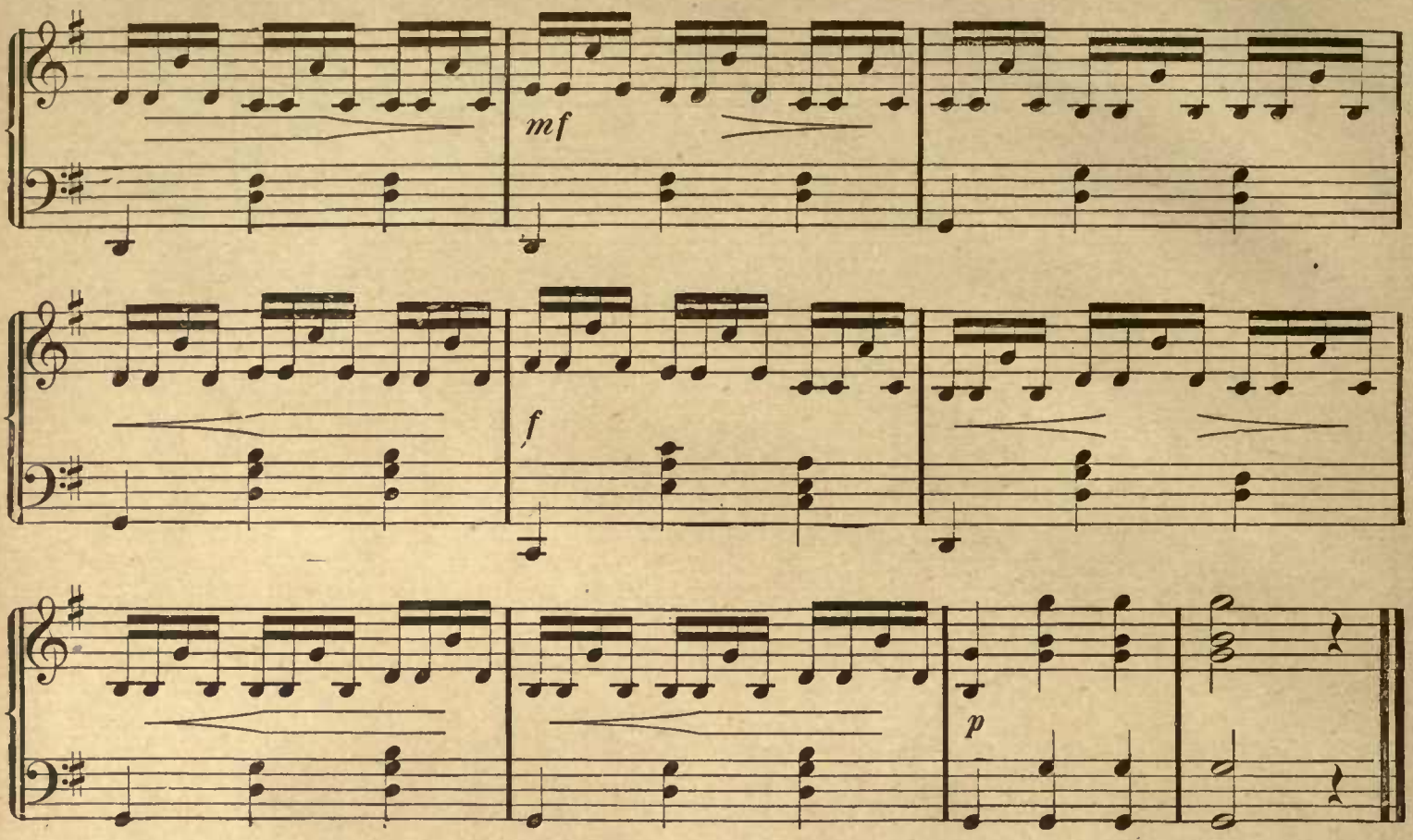


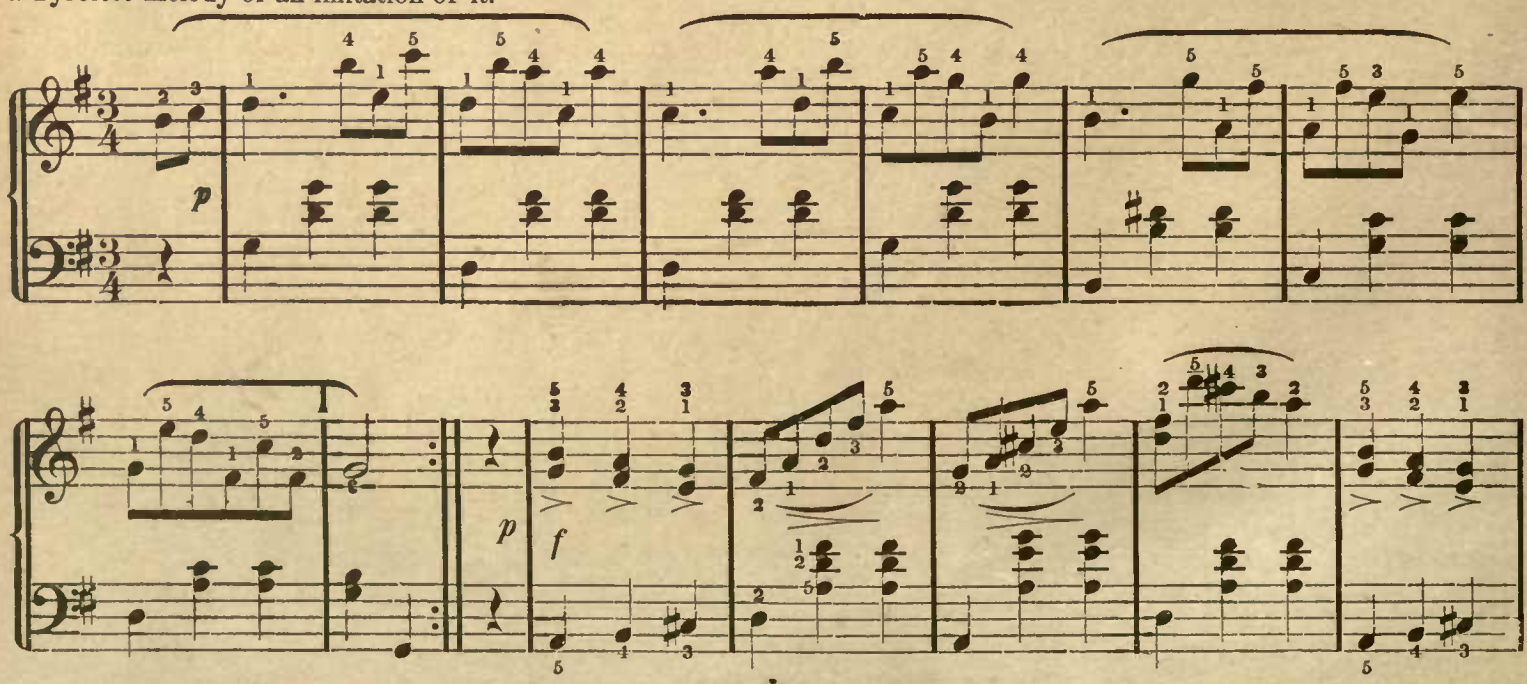

rit.
mf

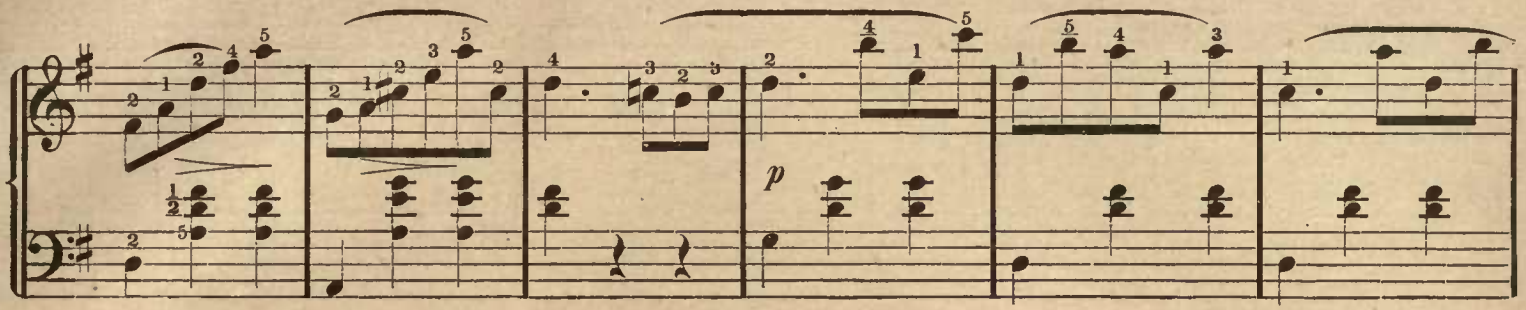


TYROLIENNE.

A WALTZ.

The Tyrolienne is a slow dance in Waltz time, once very much in vogue. It is so called because the melody is either a Tyrolese melody or an imitation of it.

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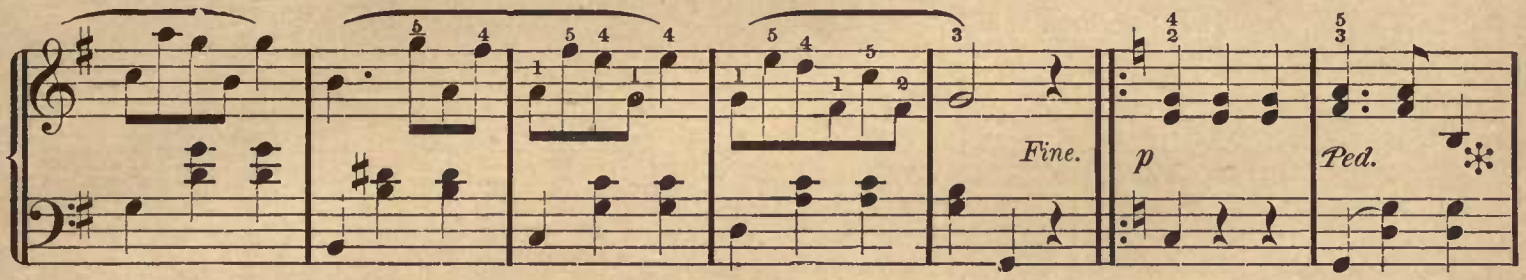
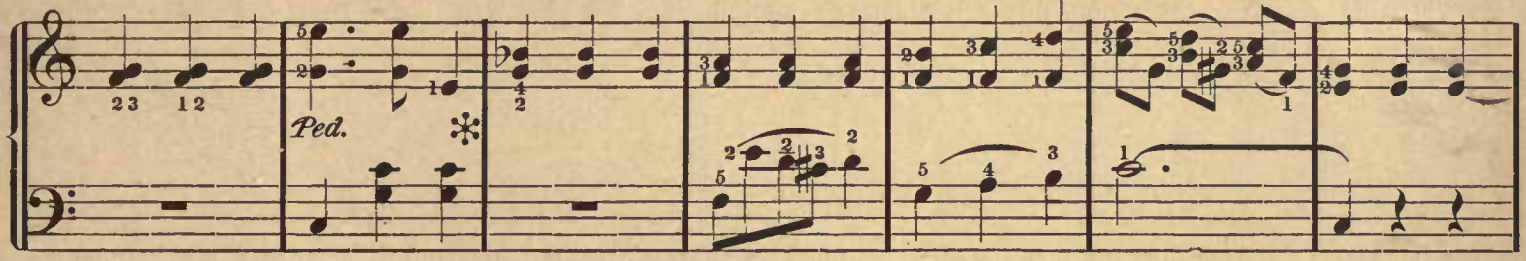
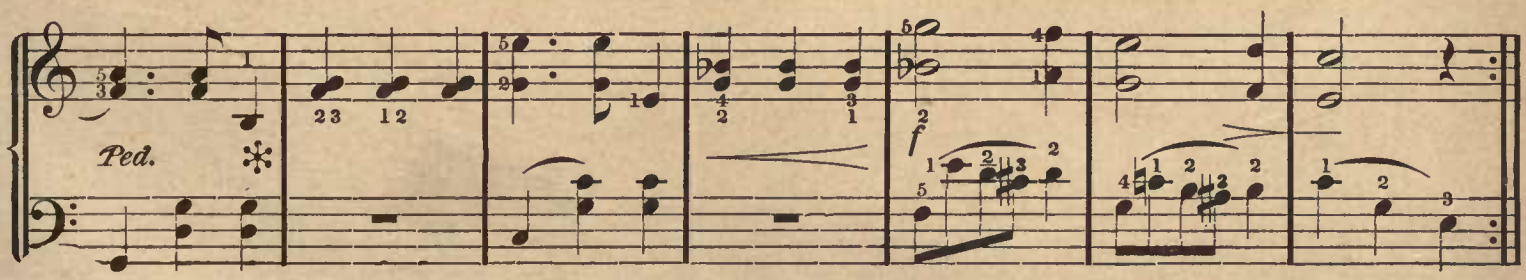
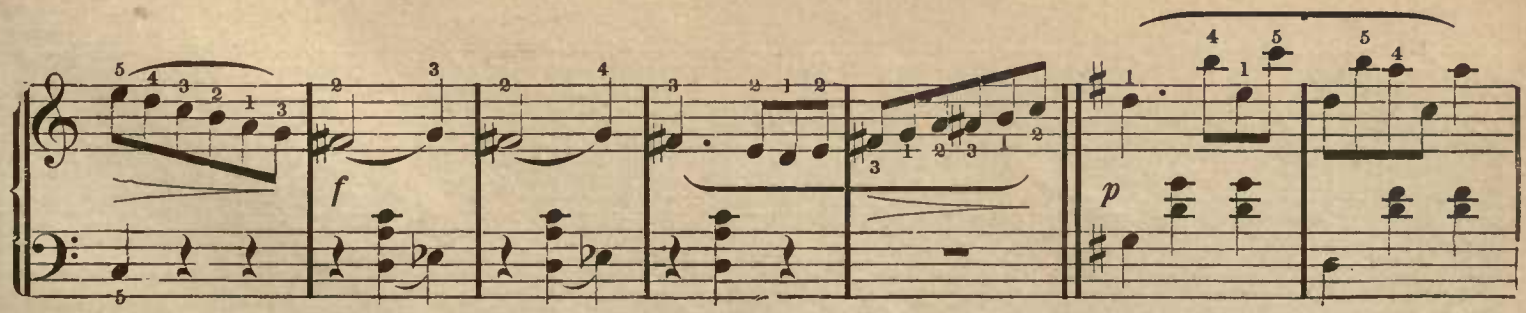

Fine.
p
Ped.


Ped.


Ped.
f


f
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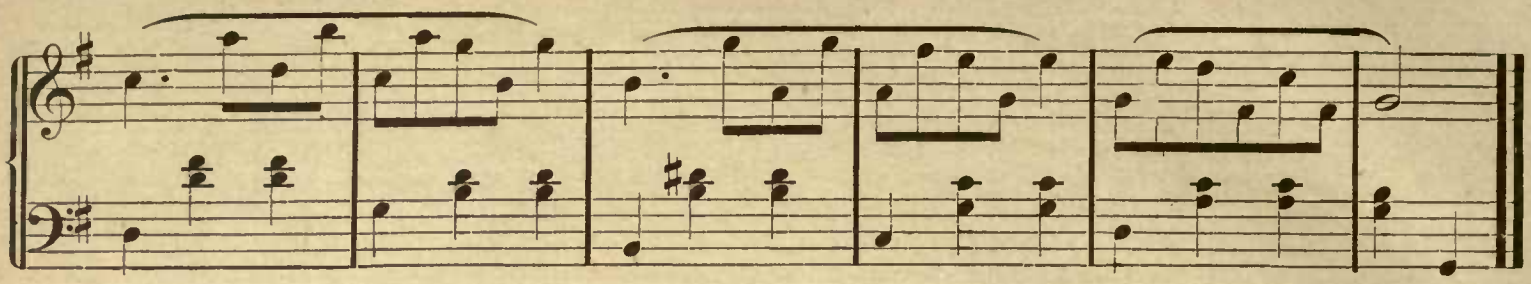
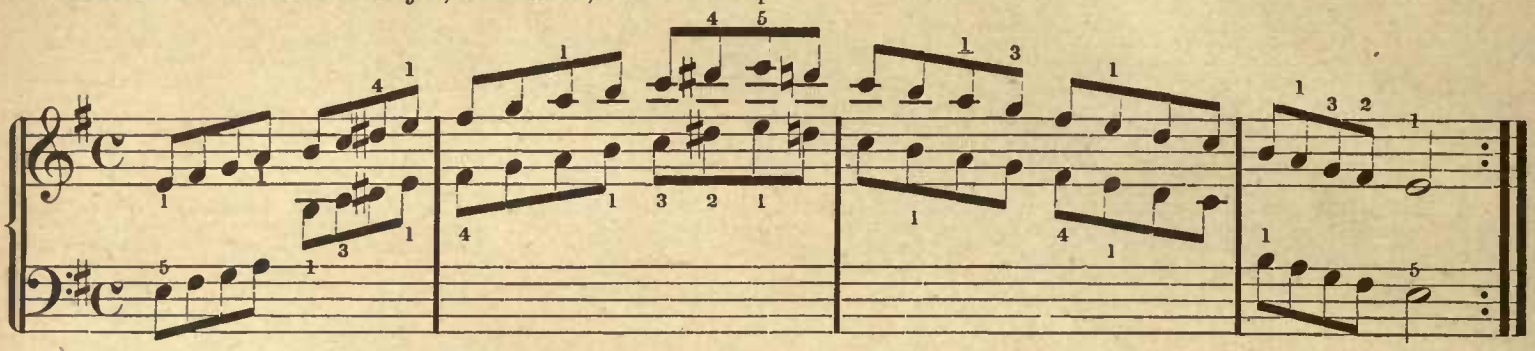


E-Minor Scale.

This is the relative of G-major, and like it, has one sharp.



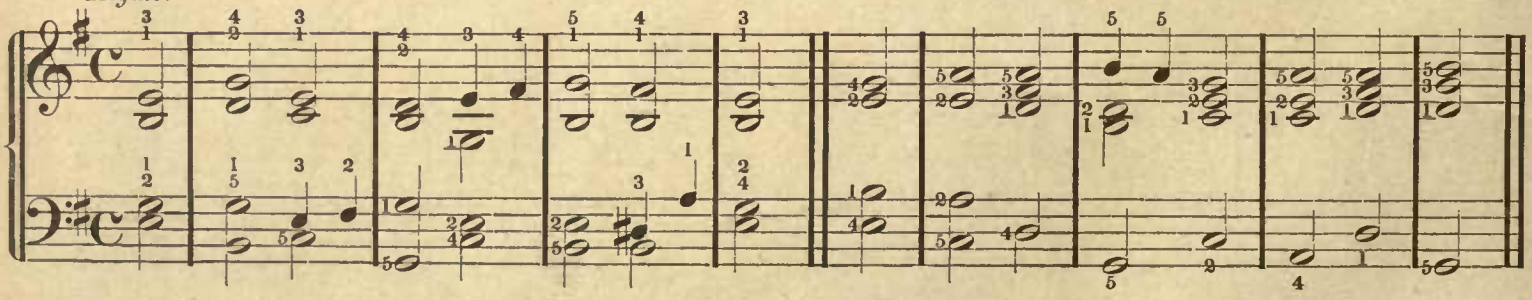
Play this scale in all the various forms in which the A-minor scale has been written.

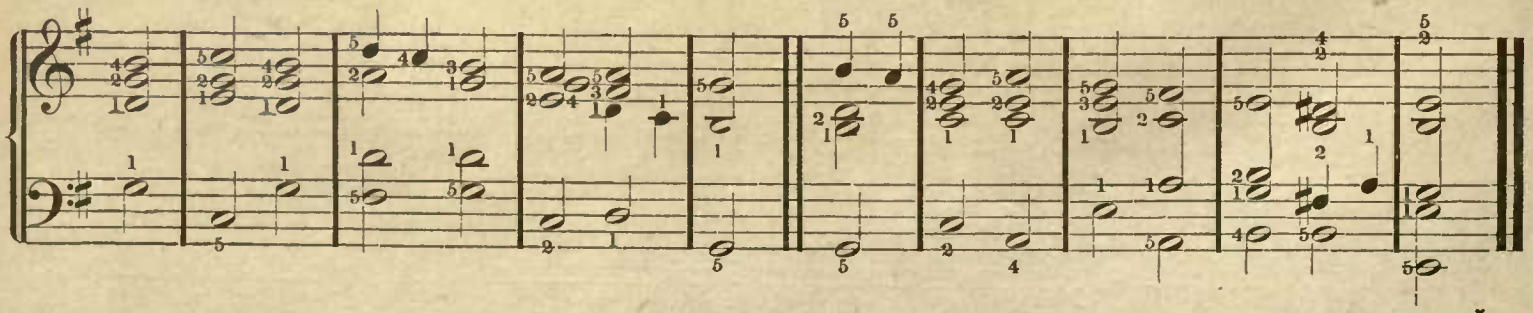
AN OLD CHORAL.

(1543.)

A Choral is a church tune designed for congregational singing. This is a famous old tune, worthy of the student's admiration and study. Though this style of playing belongs more to the organ than to the piano, the young pianist should nevertheless practice it upon his instrument. Play slowly, tie the chords together, and emphasize the melody somewhat.

Legato.





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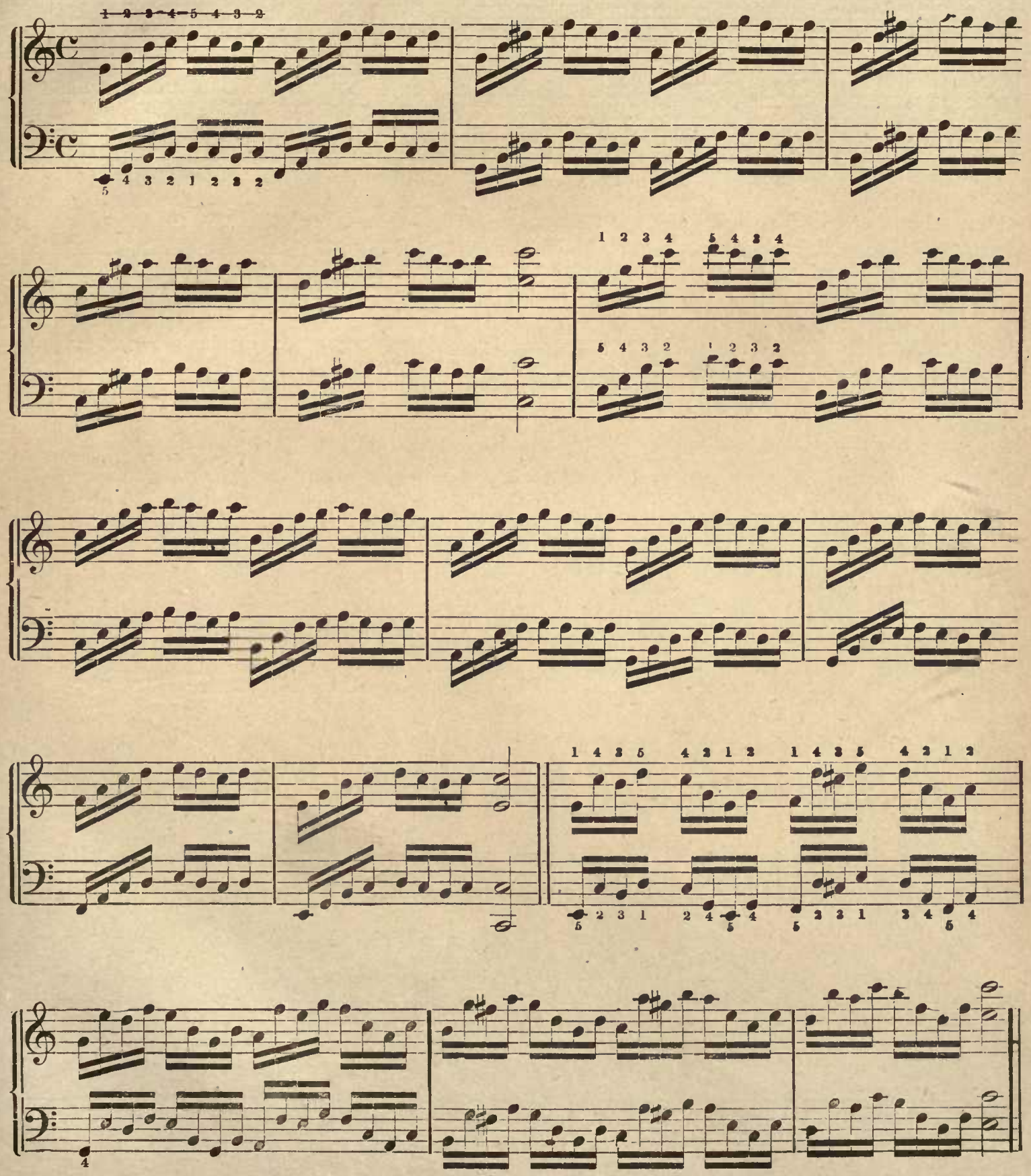
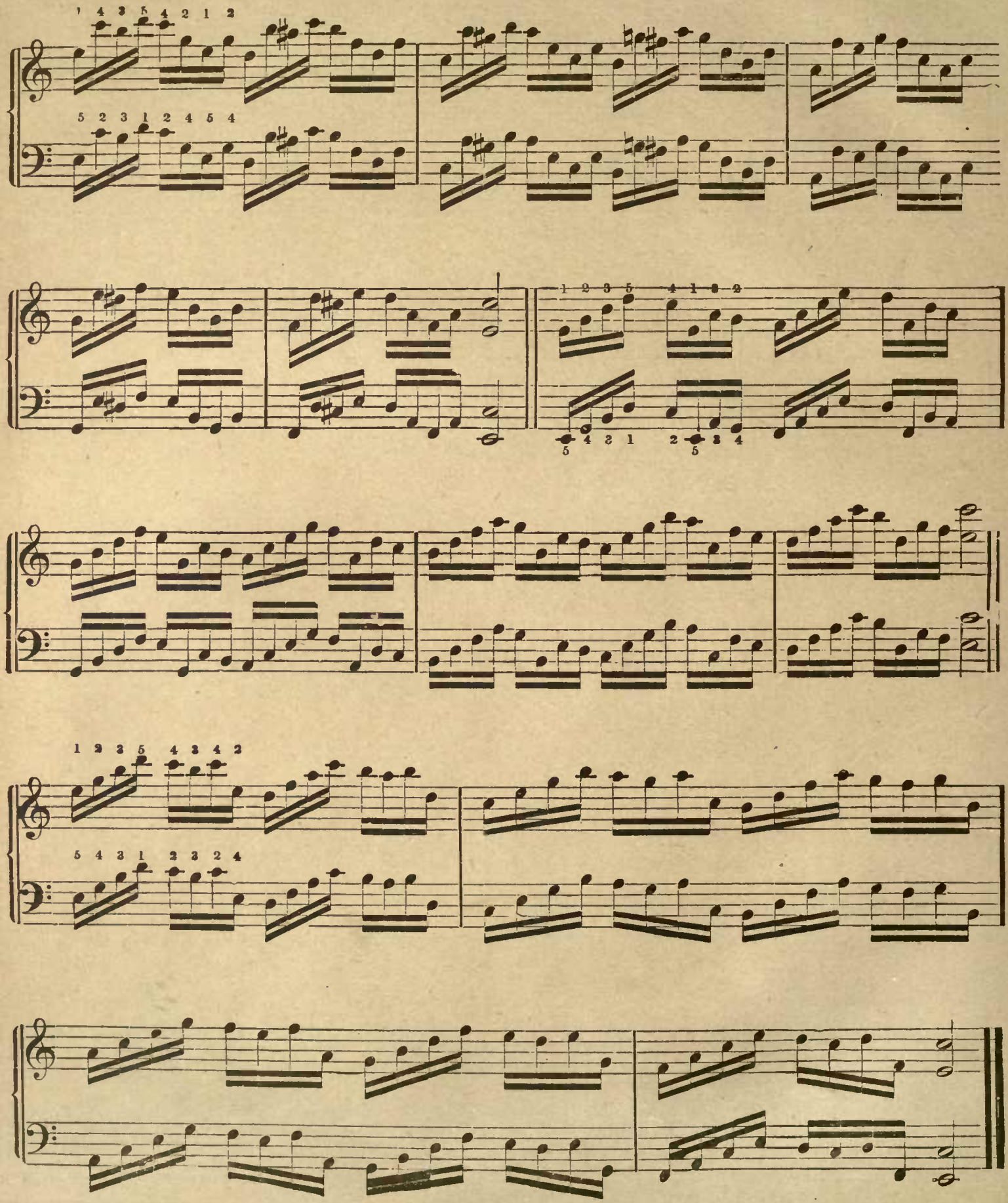
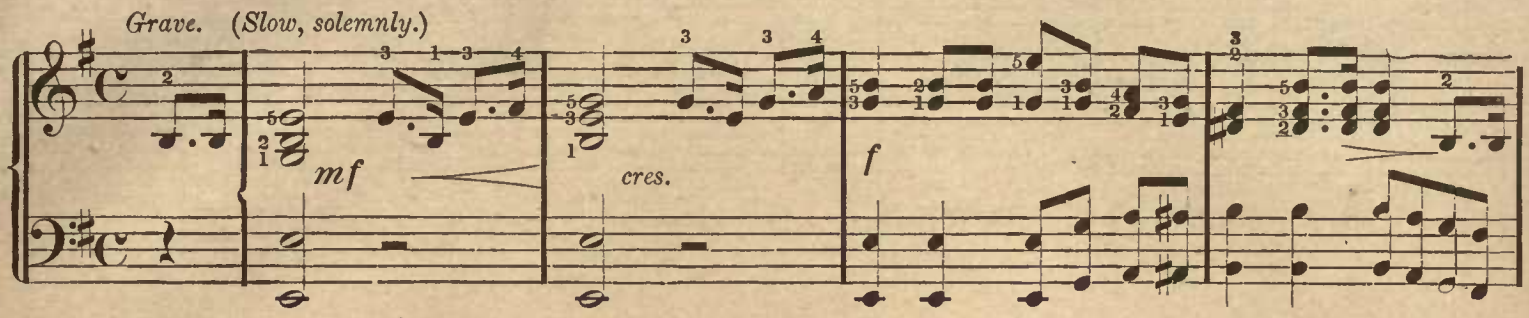
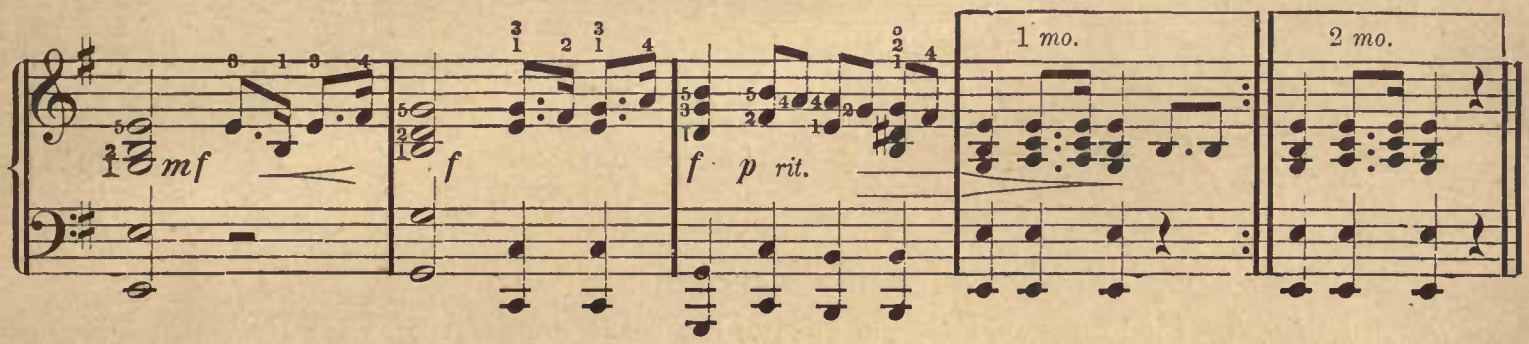
Five-Finger Exercises in Sevenths.

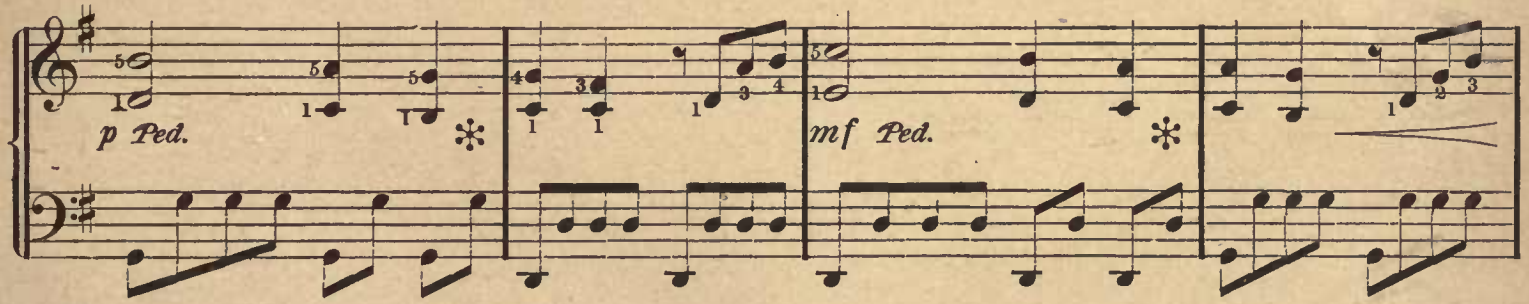


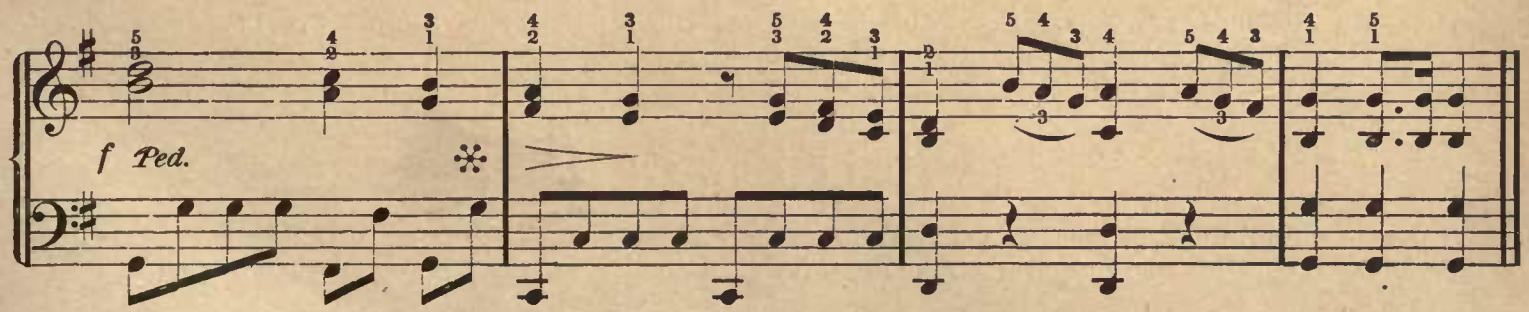


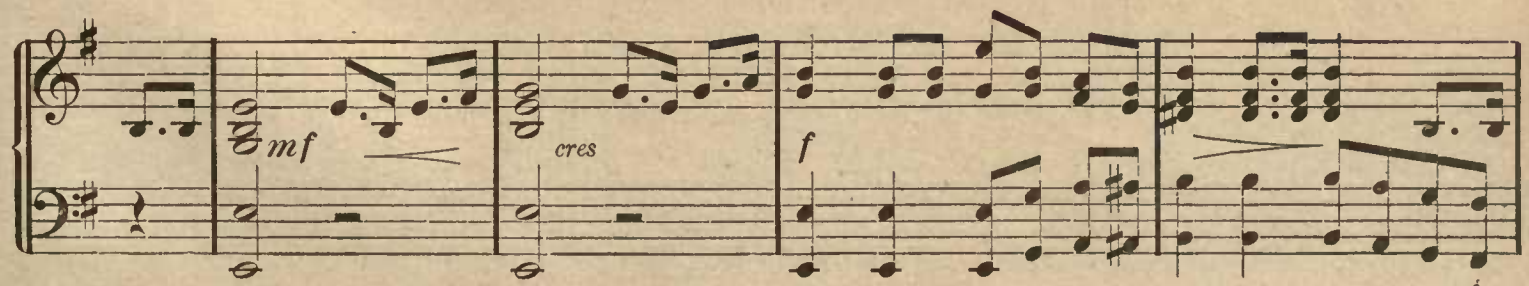
FUNERAL MARCH.

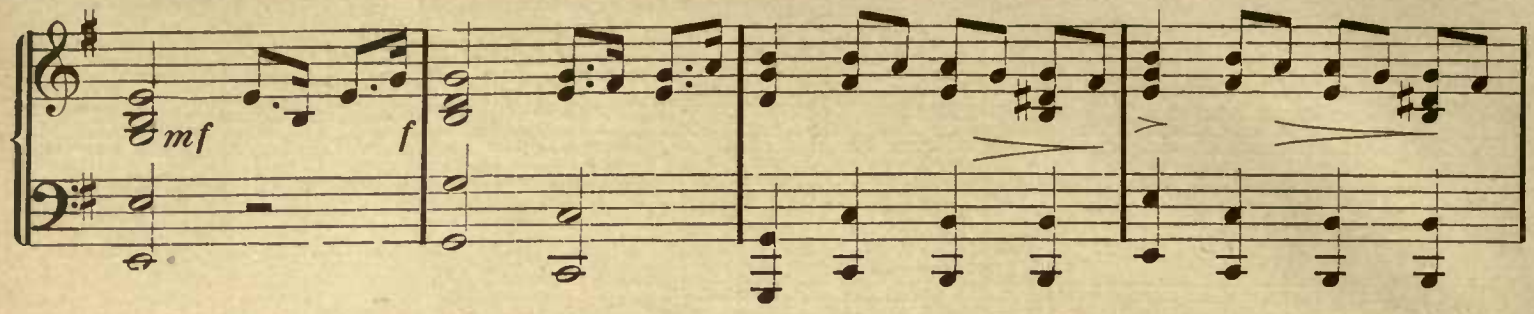


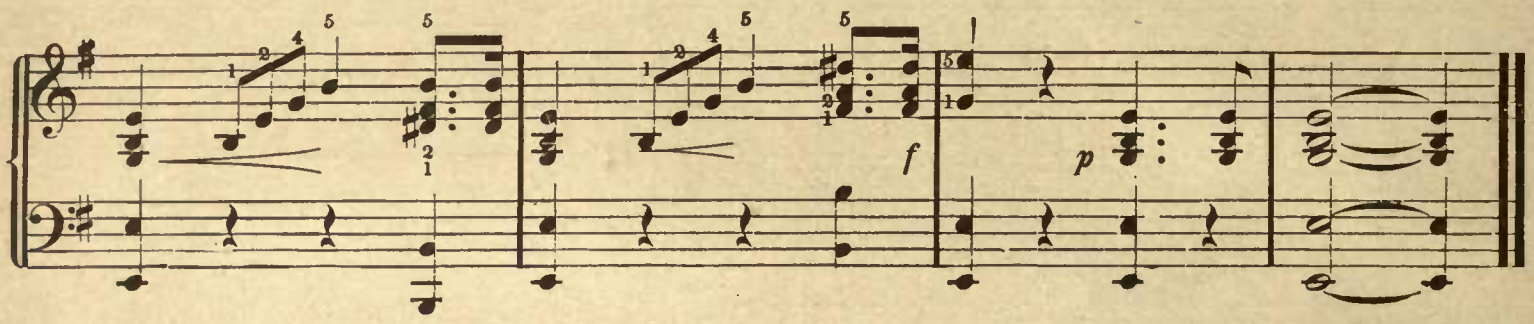






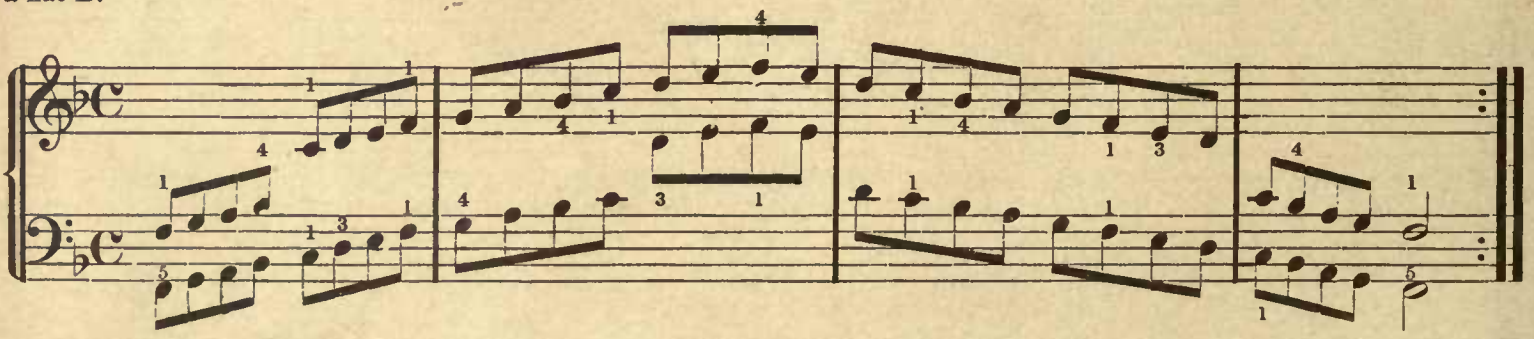






The Scale in F-Minor.

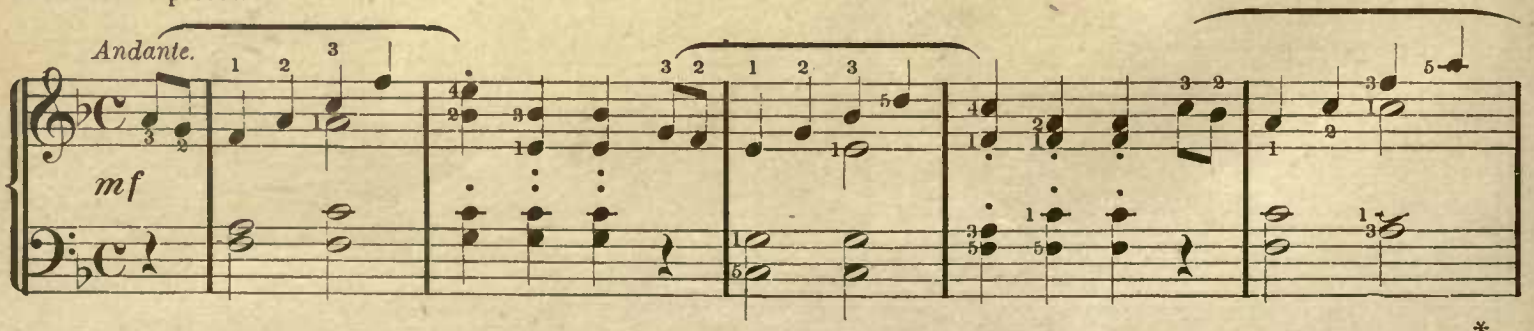
When comparing the tone series from F to F, we find that it differs from the C scale in being a large step from 3 to 4. In order to make the F scale like that of C, we must make a half step from 3 to 4, and this necessitates the introduction of a flat B.



Observe the peculiar fingering. It closes with thefourthfinger in the right hand and not with the fifth. Play this scale in all the various forms in which the scale of C was introduced.

ON THE MEAD.

This amusement is by Fritz Spindler, born at Wurtzbach, Germany, on the 24th of Nov. 1817. He is active as a piano teacher in Dresden, and is well and favorably known throughout Europe and this country,as a composer of instructive as well as salon pieces.



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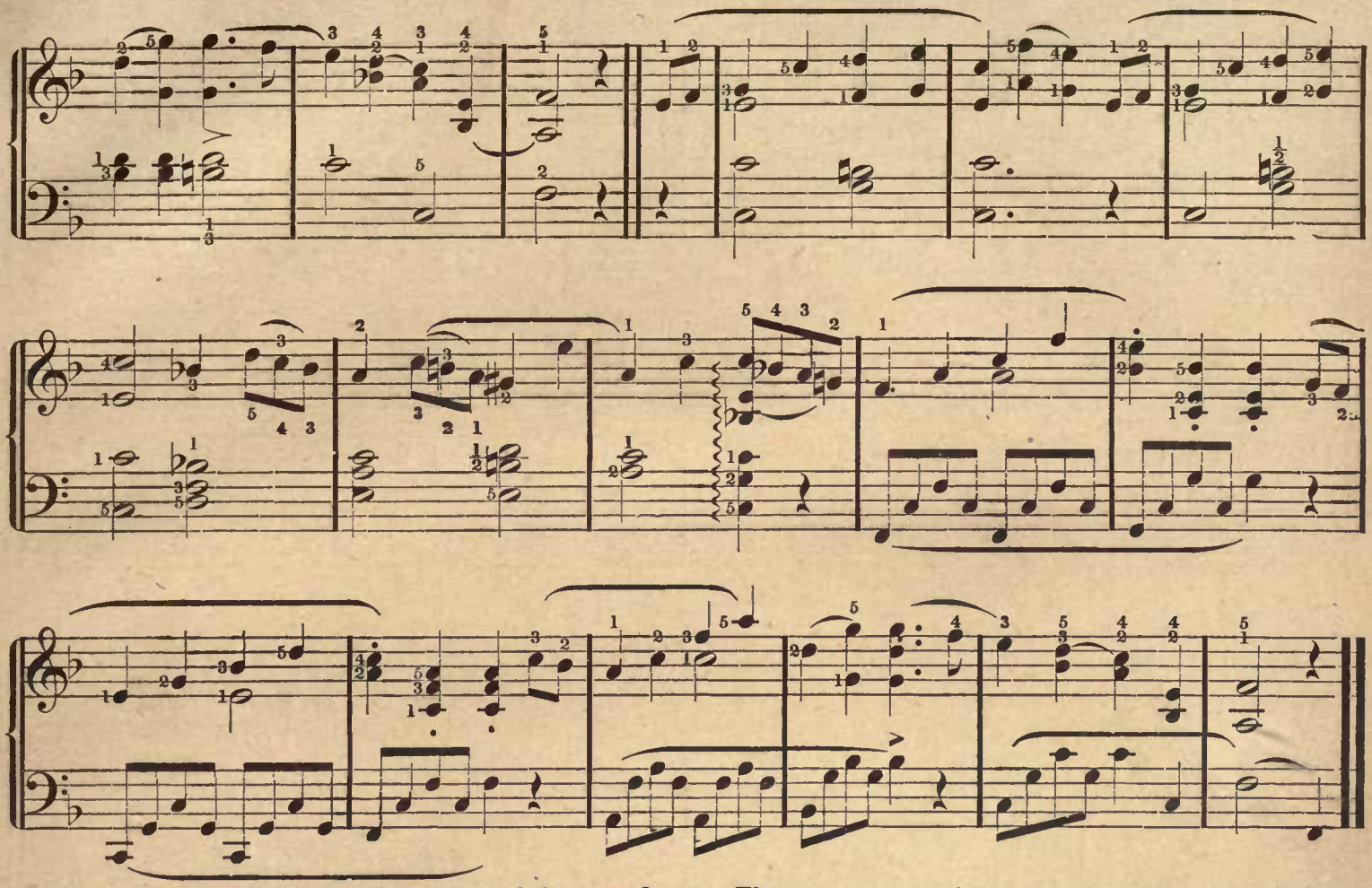
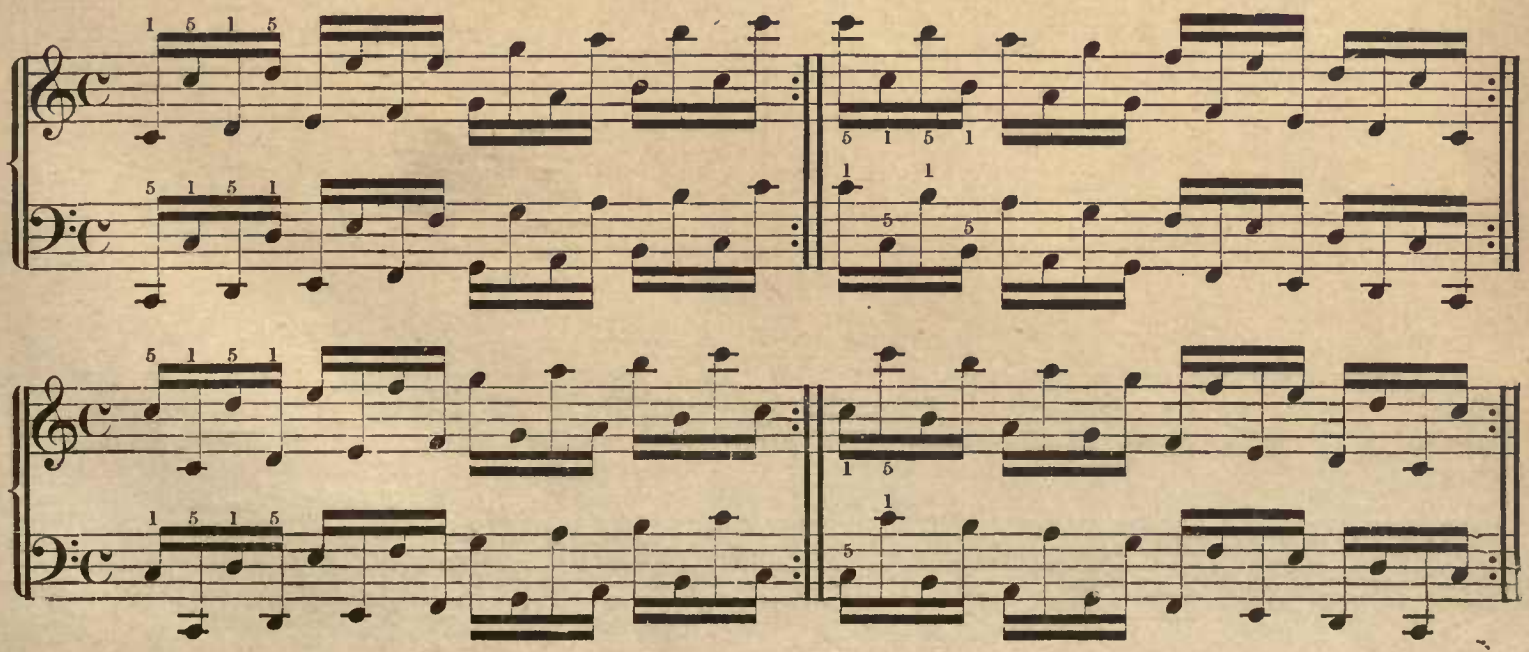
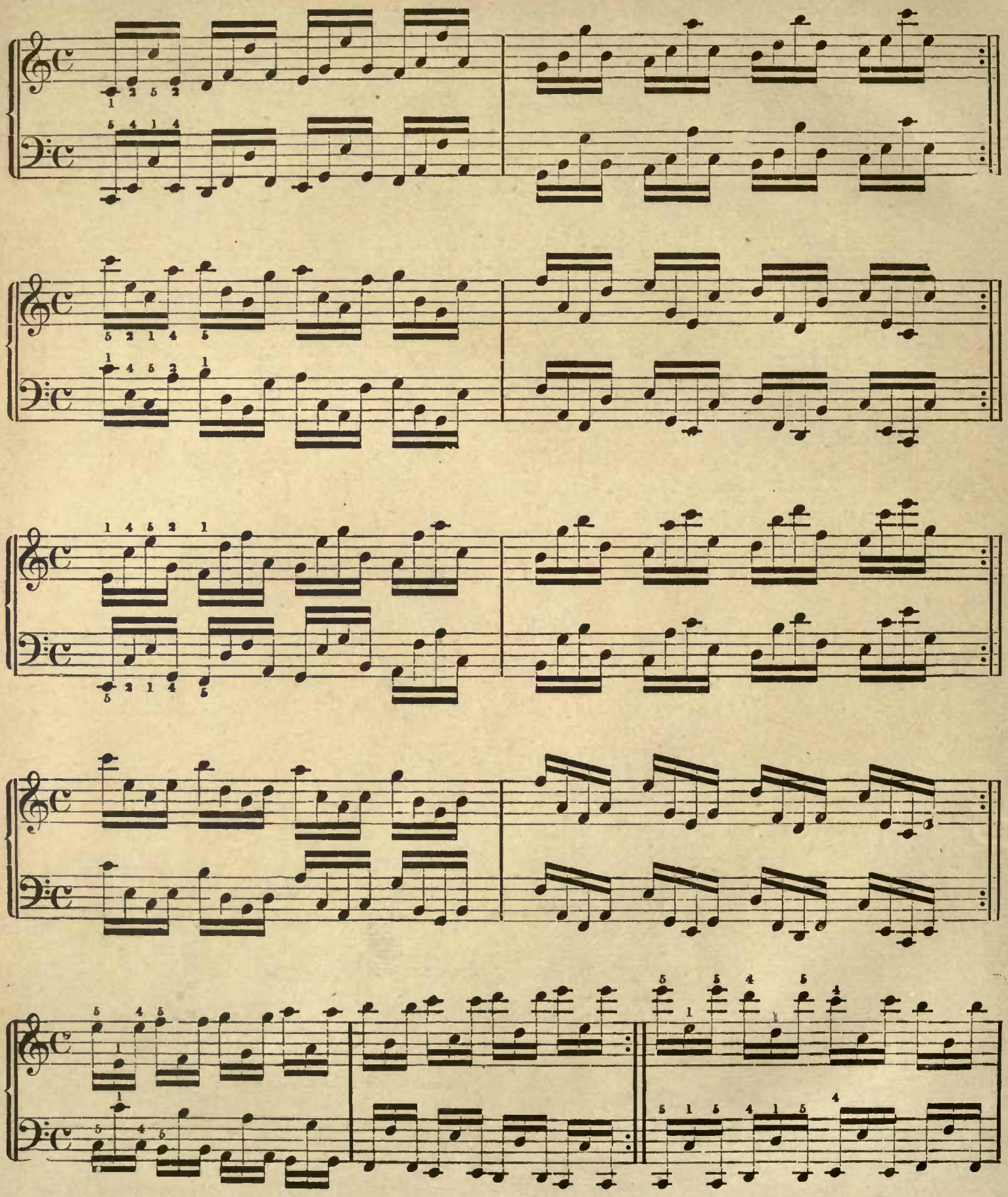
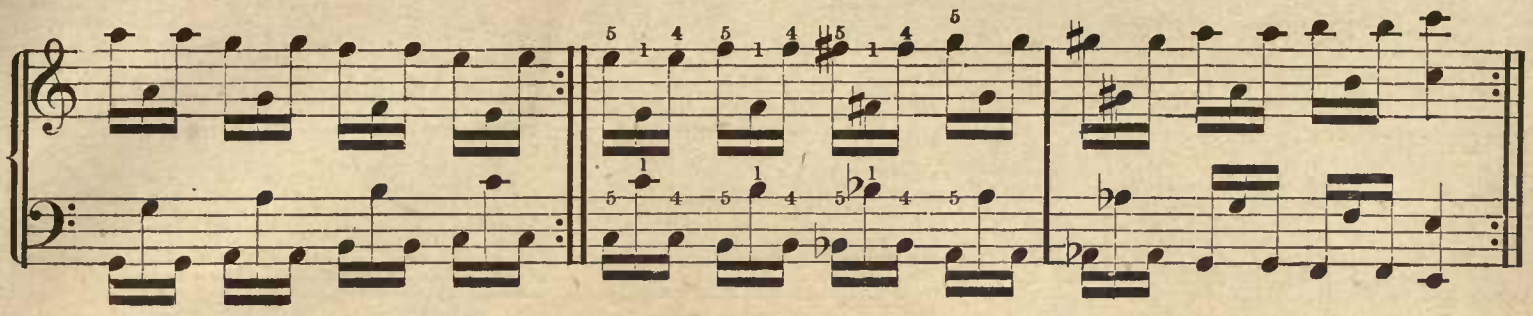


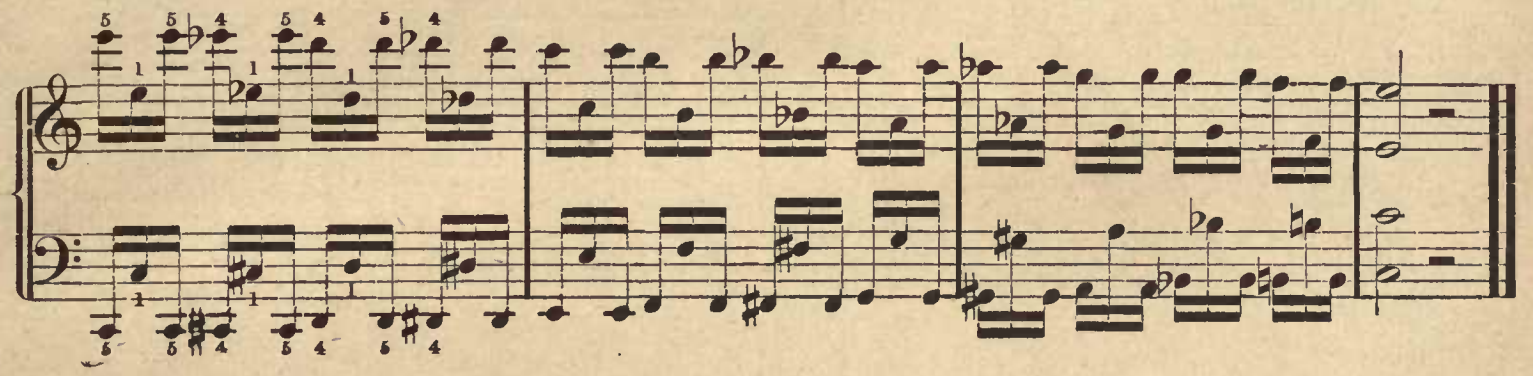
Observe the chord in the sixth measure of the second part. The tones exceed the range of an octave, and for this reason are beyond the reach of the average hand. In order to enable the pupil to play this chord, it must be broken; that is, the tones are played one after another in quick succession. This is indicated by the broken or curved line (⟆) standing before the chord.

Exercises in Broken Chords.



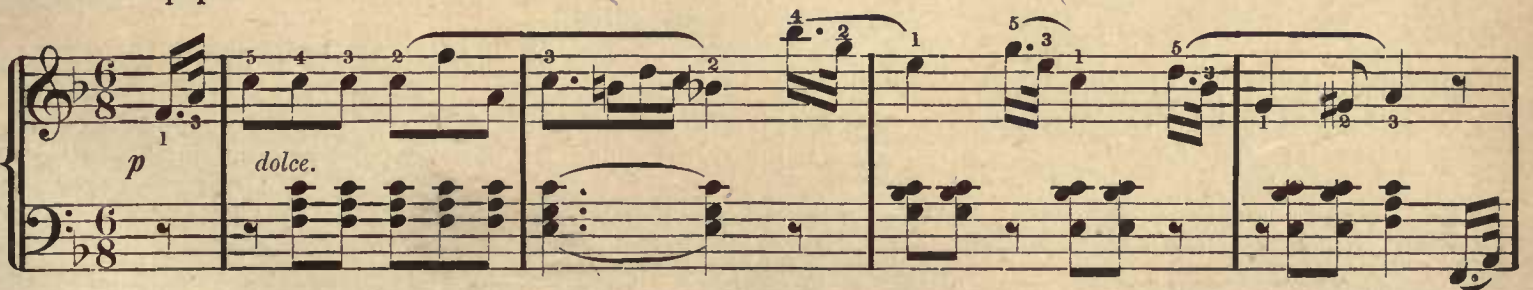


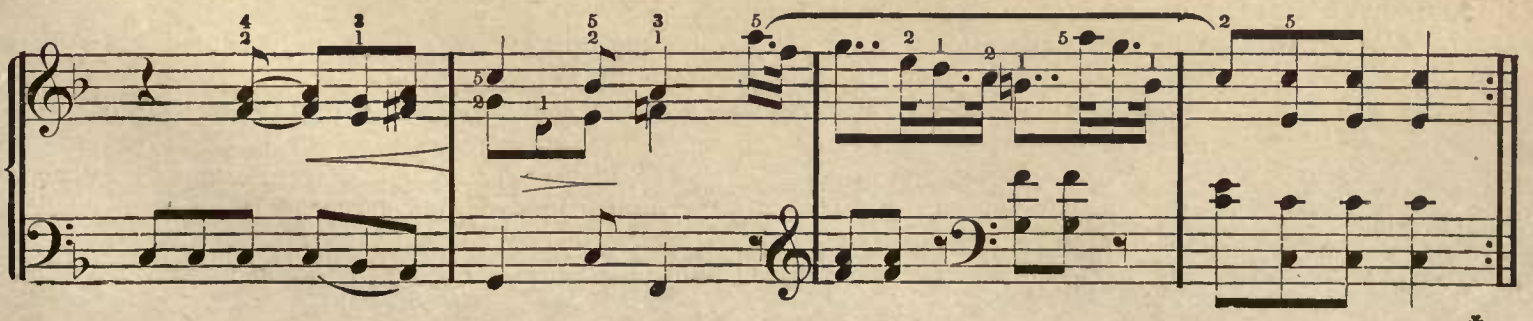


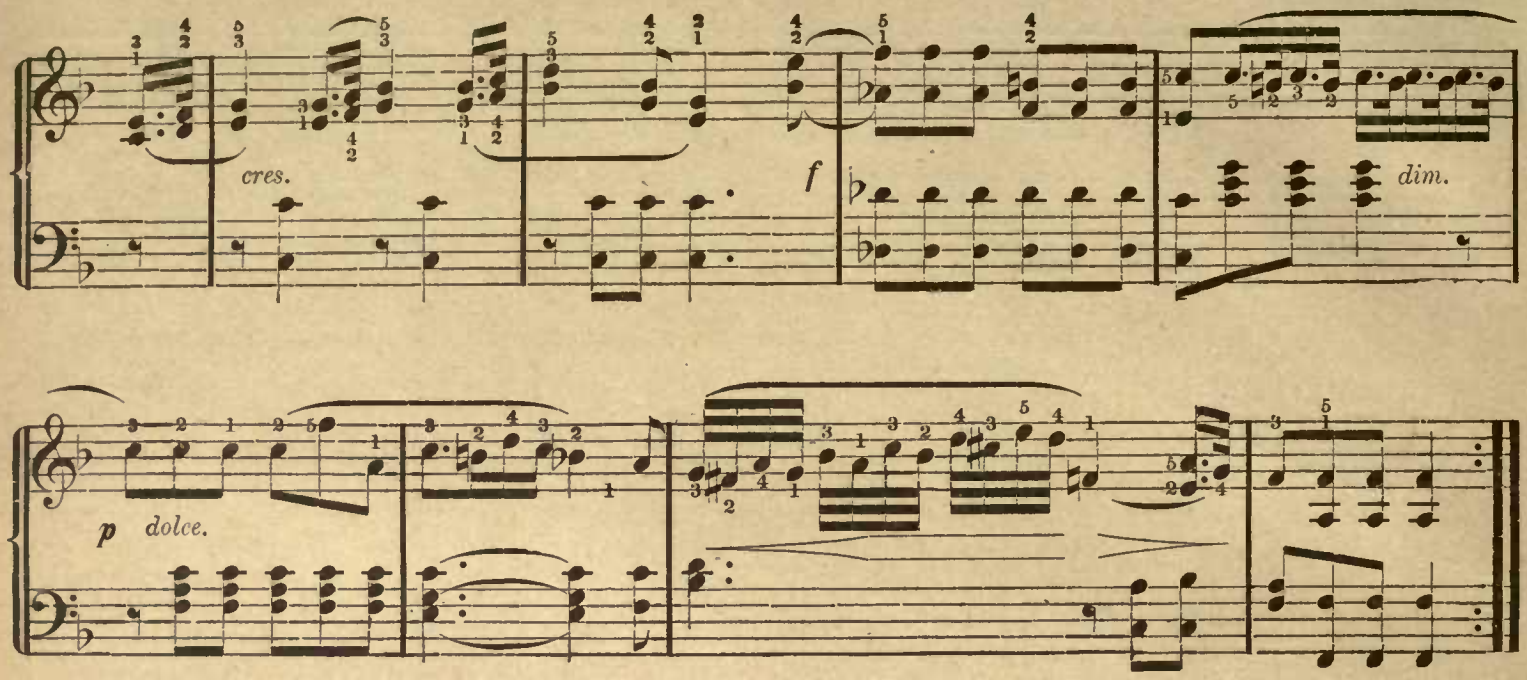


ANDANTE.

This sweet little composition is from one of the Sonatinas by Kuhlau. Frederic Daniel Rudolph Kuhlau was born in Uelzen, Germany, on the 13th of March, 1780, and died at Lyngby, on the 18th of March, 1832. He was a vocal and instrumental composer of considerable celebrity. While he wrote many greater compositions which displayed merit, he is best known on account of his Sonatas and Sonatinas, some of which are elegant, and will long remain favorites with teachers and pupils.







Playing from Memory.

Now that the pupil has made some progress, he should also endeavor to learn to play from memory. Endeavor to commit only that which you have thoroughly mastered, and learn one part at a time. Do not allow yourself any liberties by way of changing a composition, always be honest and faithful to the composer. Refresh your memory from time to time, by reading over again the composition which you have committed. Frequent use of our faculties brightens them, so if you find it difficult to commit a piece to memory, be not discouraged. Continue with your attempts and you will eventually succeed. Begin with little and easier pieces.

Playing in Company.

It is, as a rule, not advisable for young pupils to play much in company. Still all should be prepared to play something when asked to do so. This is a source of pleasure to the player as well as to the hearer. Observe the following rules:

1. Never play anything in company that is not worth playing.
2. Never play anything with which you are not thoroughly familiar. Do not expose yourself unnecessarily to criticism.
3. Keep calm when playing in company. Play slow, rather too slow than too fast.
4. Do not stop to correct errors, but play right through the piece as if no mistake had been made.
5. Blame yourself, and yourself only when failing in playing anything in public which you have not thoroughly mastered. The public leaves the choice of piece to you, so choose wisely.
6. Bear in mind that any piece of music becomes more difficult when playing it before others, simply because we are apt to become nervous; therefore select from your easier pieces.
7. Play only when your fingers are warm, and when the instrument is in a proper condition to be used. It is more impolite to ask a person to play in company on an untuned piano, than it is to refuse to do so.
8. Bear in mind that there is a difference of touch in pianos. Be prepared for this when playing in company.
9. The plainest piece well played pleases more than a difficult one poorly played. The audience will always be more ready to give you credit for a perfect artistic performance of an easy piece, than for an imperfect rendition of a difficult one. When asked to prepare something for an entertainment select from among your older pieces. It is a mistaken idea, that only the new will please or be to your credit.
10. Pay no attention to criticism, do your best and there let your performance rest. Don't stoop to fish for compliments, nor undervalue praise honestly bestowed upon you.

11. Do not indulge in severe criticism towards those who play before or after you. Be sure your words will reach the ears of others, cause pain and produce ill feelings.

12. Watch your personal appearance when playing in public. Avoid all distortions of face, all unnecessary motions of body, in short, everything that is unnatural or ostentatious.

Duett Playing.

The teacher should select from time to time duetts for the pupil's use, sometimes allowing him to play the treble, at other times obliging him to play the bass. By this practice the pupil will gain in the art of smooth and even playing, and for this reason it is of especial importance to those who stammer while playing or who find it difficult to keep correct time.

Ugly Parts.

Every piece has some part that is more difficult than others. Owing to the fact that pupils usually play such difficult parts in a deficient manner, they designate them as "ugly." Were they to overcome all the technical difficulties such parts present, they would not find them ugly. Let pupils pay especial attention to these difficult and so-called "ugly" parts.

ETUDE.

The following Etude must be played with wrist-action throughout. Play staccato and with an even degree of force.

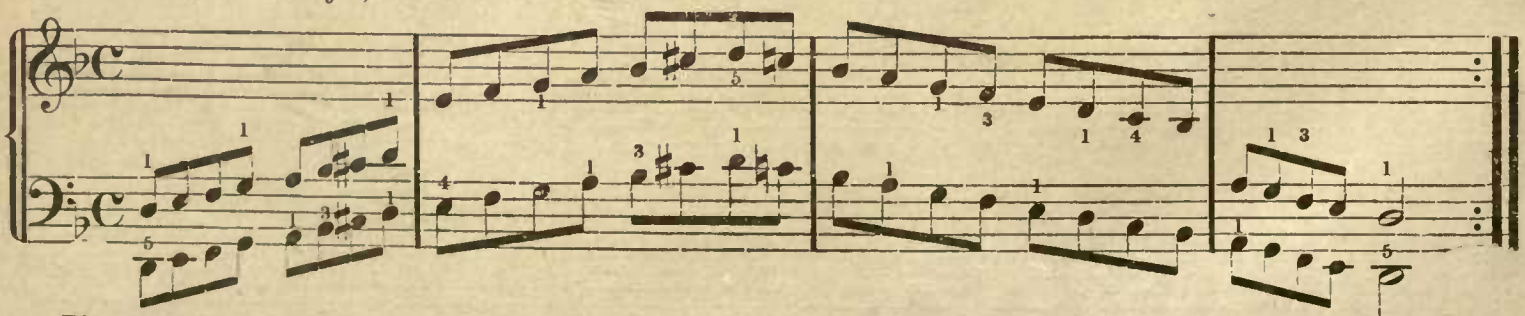
Moderato.

f *Vivo.* (*Lively.*)

mf

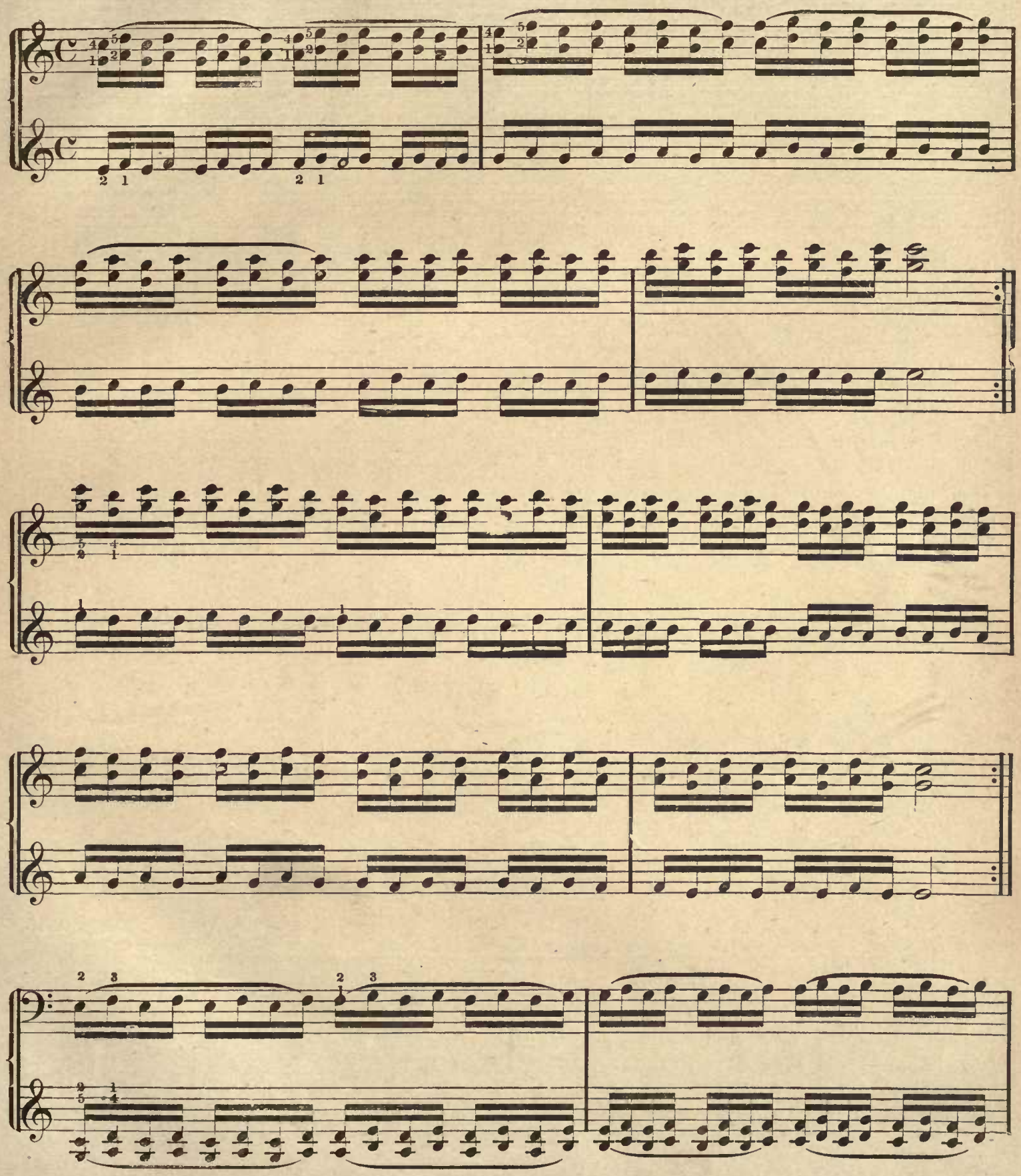
D-Minor Scale.

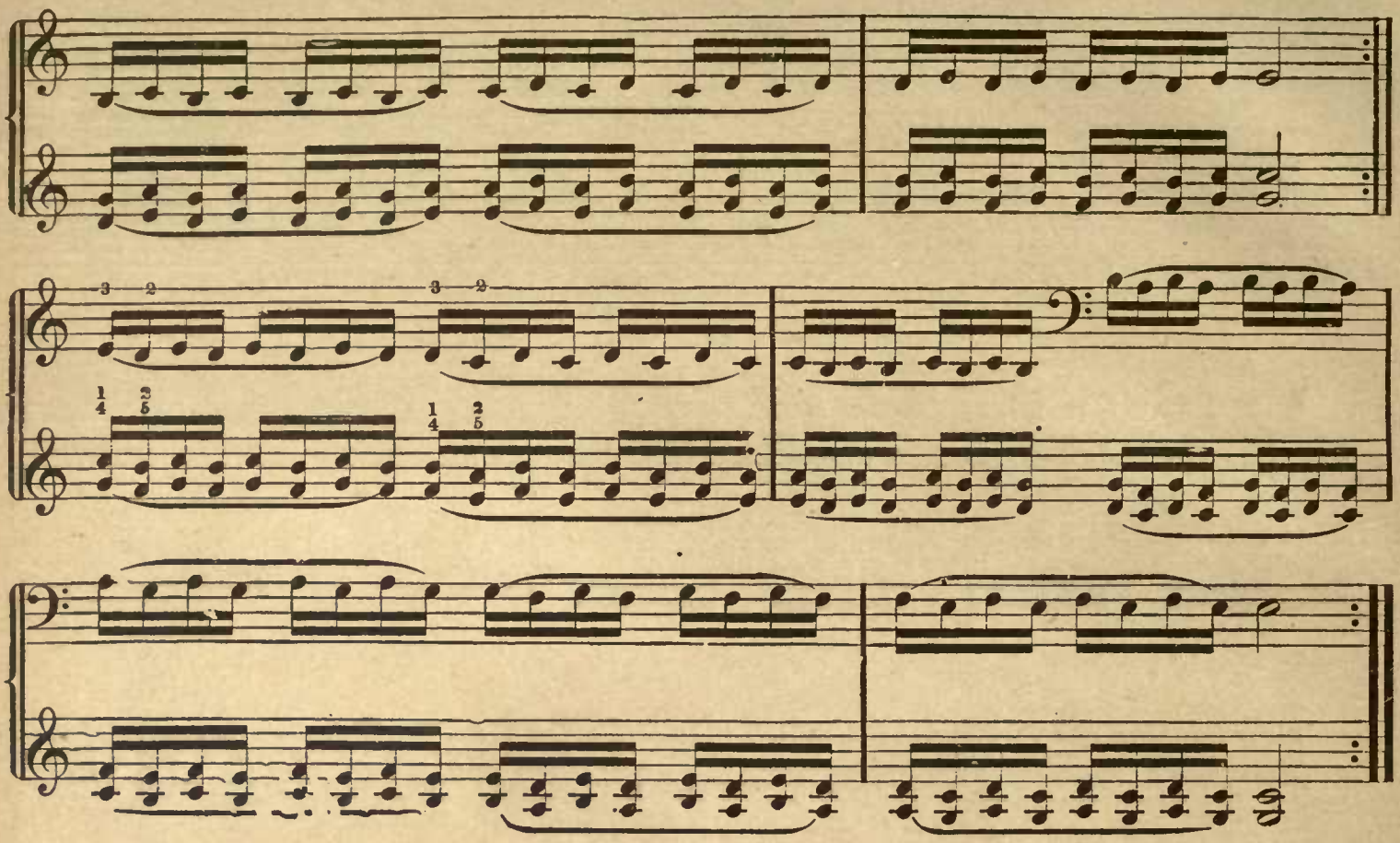
The D-minor scale differs from that of A-minor in-so-far that while the step from the 5th—6th in the latter is a half step, from A—B or from the 7th—6th is a whole tone. In order to make the D-minor scale like the A-minor scale we must place a flat before the sixth B, whereby we will have a half step from the 5th—6th. The D-minor scale is the relative minor scale of F-major, and like it has but one flat.



Play this scale in all the various forms and combinations used in connection with the A-minor scale.

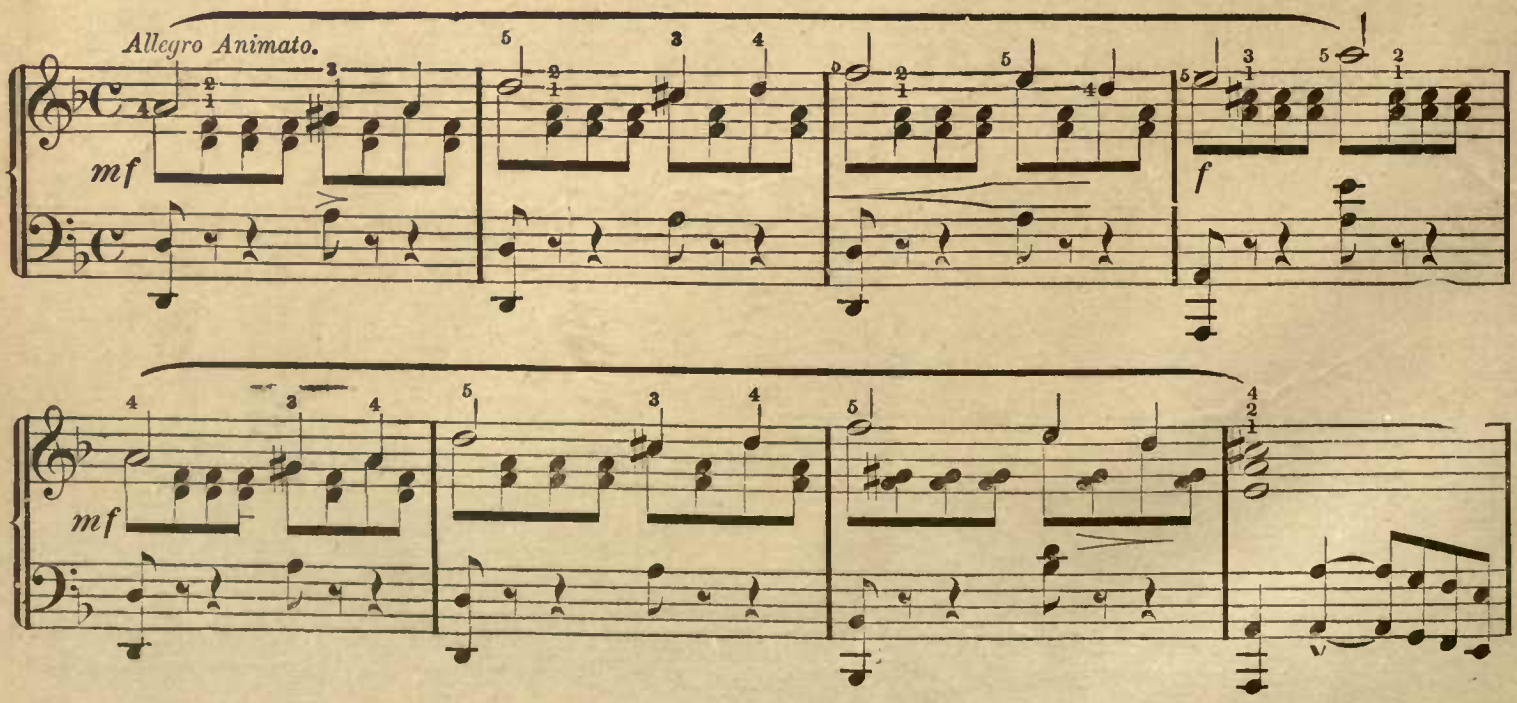
Additional Exercises in Double Notes.





INQUIETUDE.

AN ETUDE.



mf

Fine.

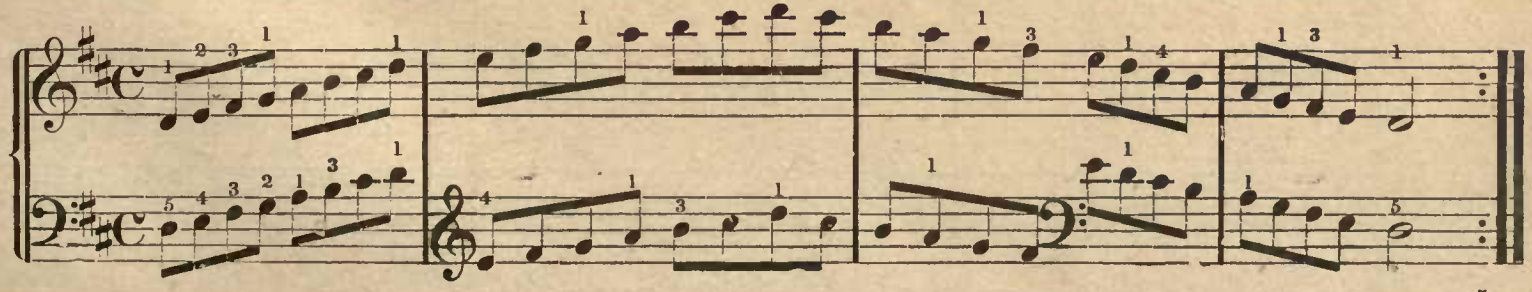
f

8va

D. C. al Fine.

D-Major Scale.

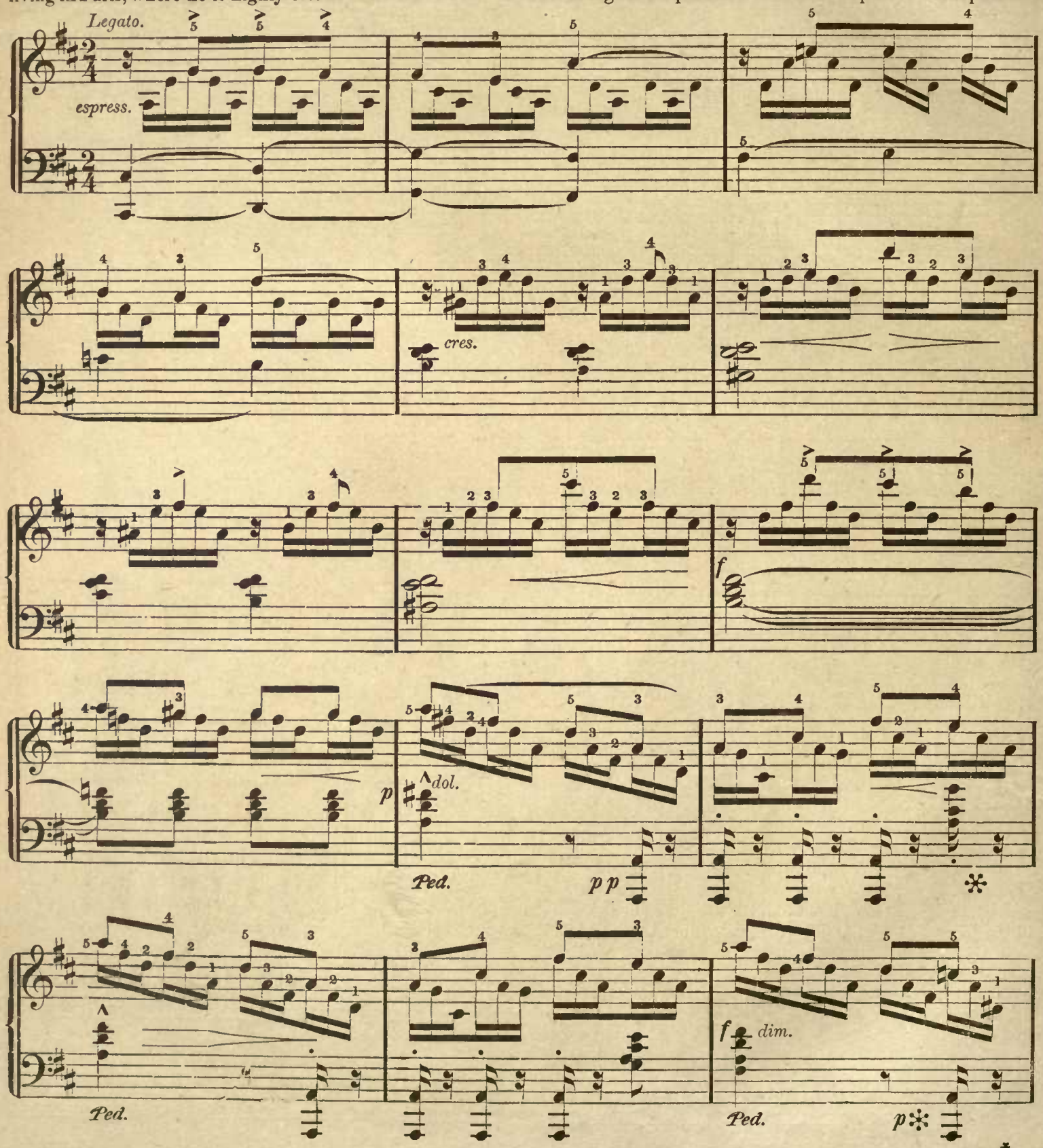
The teacher should show in the same manner as was shown in the previous lessons, why another sharp has to be added in the key of D. The following scale must be played in the various combinations as given in the C-Major scale.

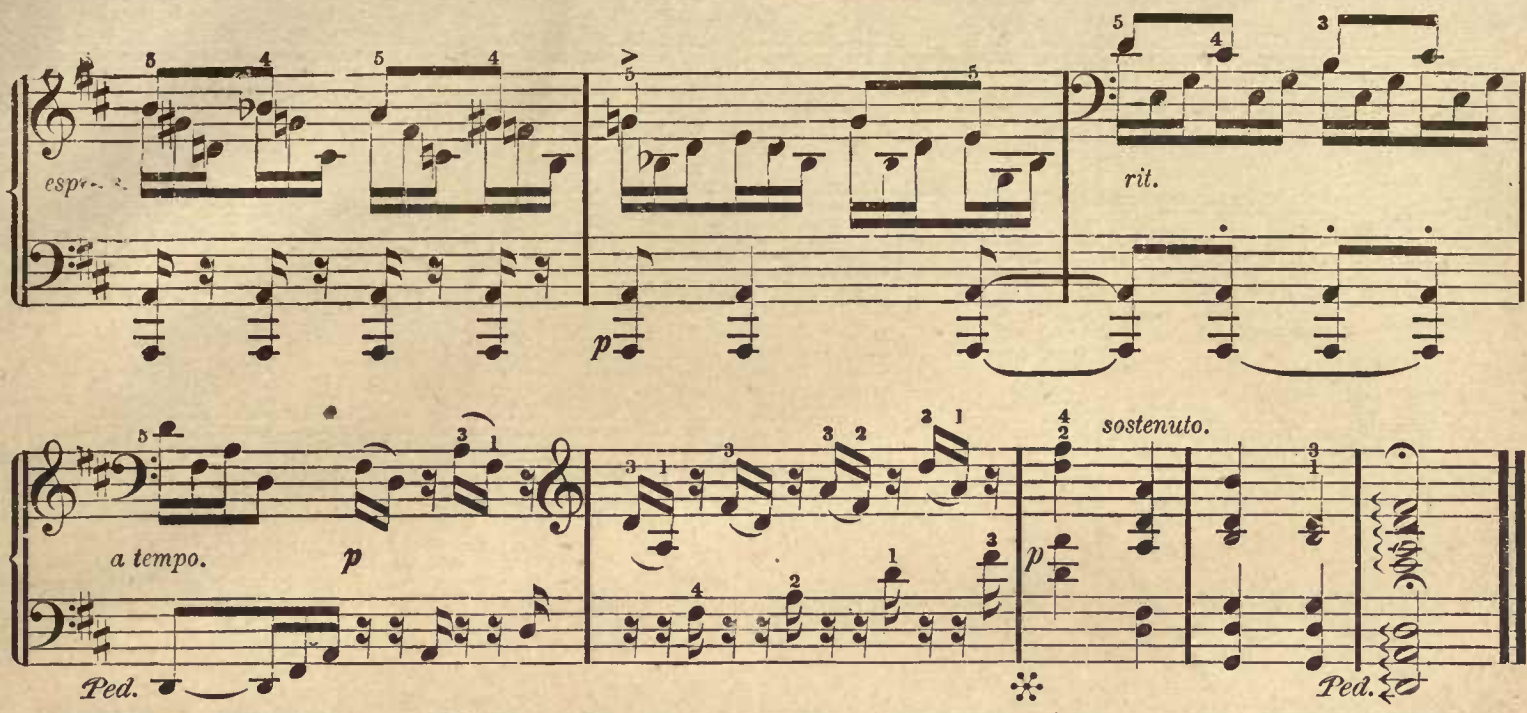


*

SWEET REMEMBRANCE.

Stephen Heller, the composer of the following piece, was born in Pesth, on May 15th, 1814; some say 1815. He is still living in Paris, where he is highly esteemed as a teacher. He is a distinguished pianist and a fine composer for the piano.

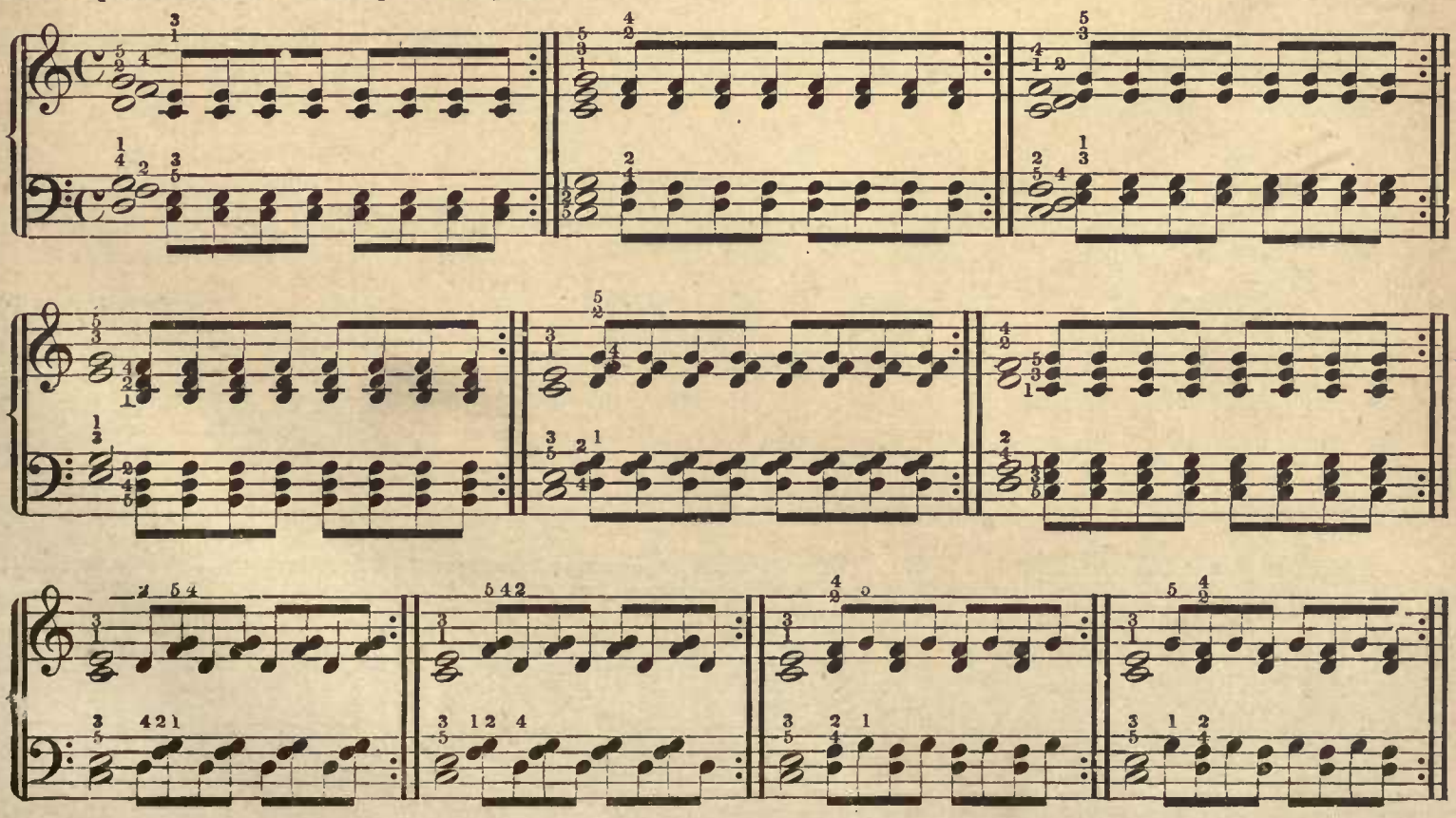


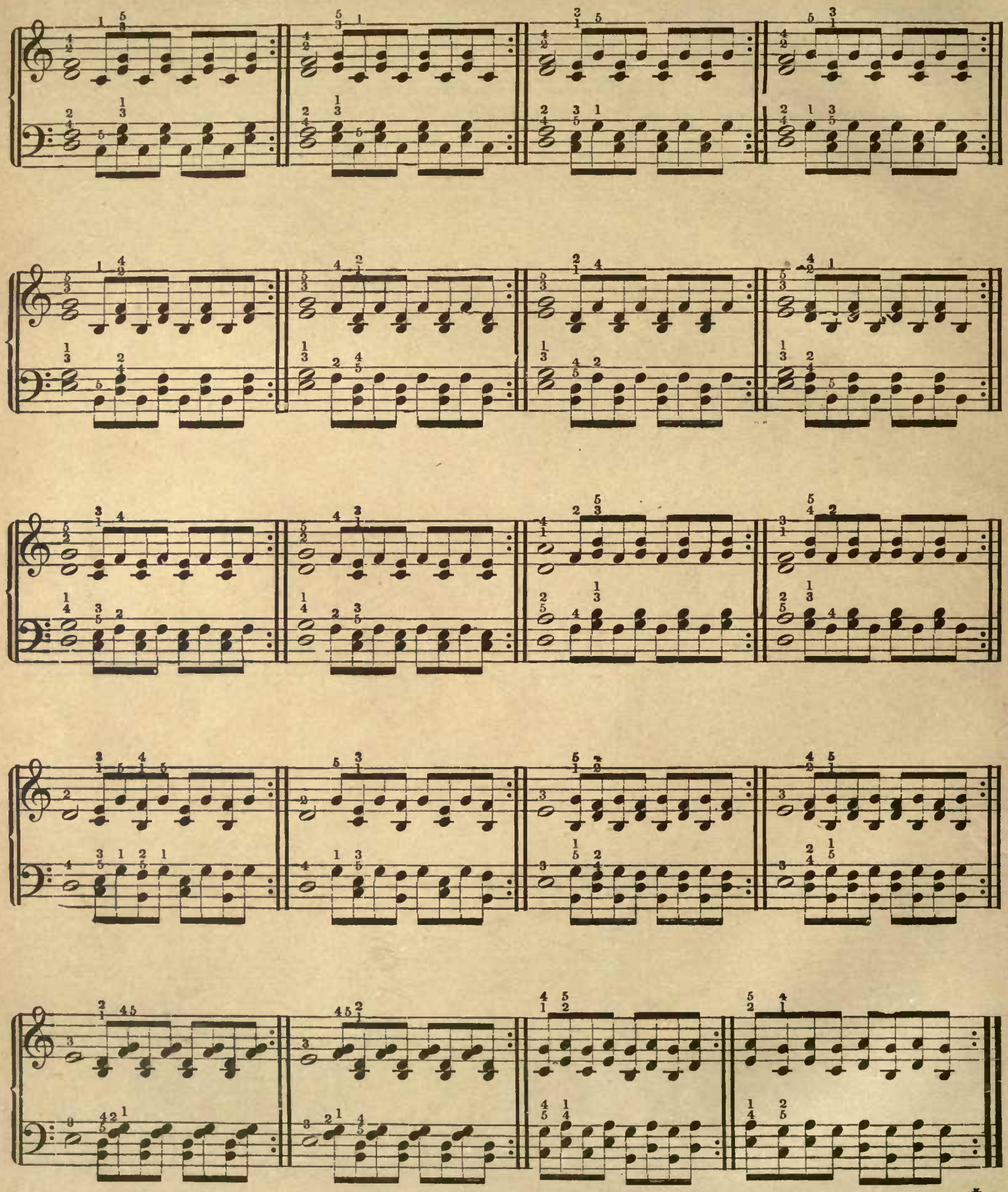


The notes which have two stems—one up and one down—form the melody, which must be well emphasized. The whole should be played with much feeling and delicacy. The word *sostenuto* which appears at the close of the Etude, means sustained. Play the last chords so that the highest tones are heard a little stronger than the others.

Five-Finger Exercises.

The following five-finger exercises must be played slowly and distinctly. Raise the fingers from the knuckle-joints, and keep both hands and wrist perfectly quiet,



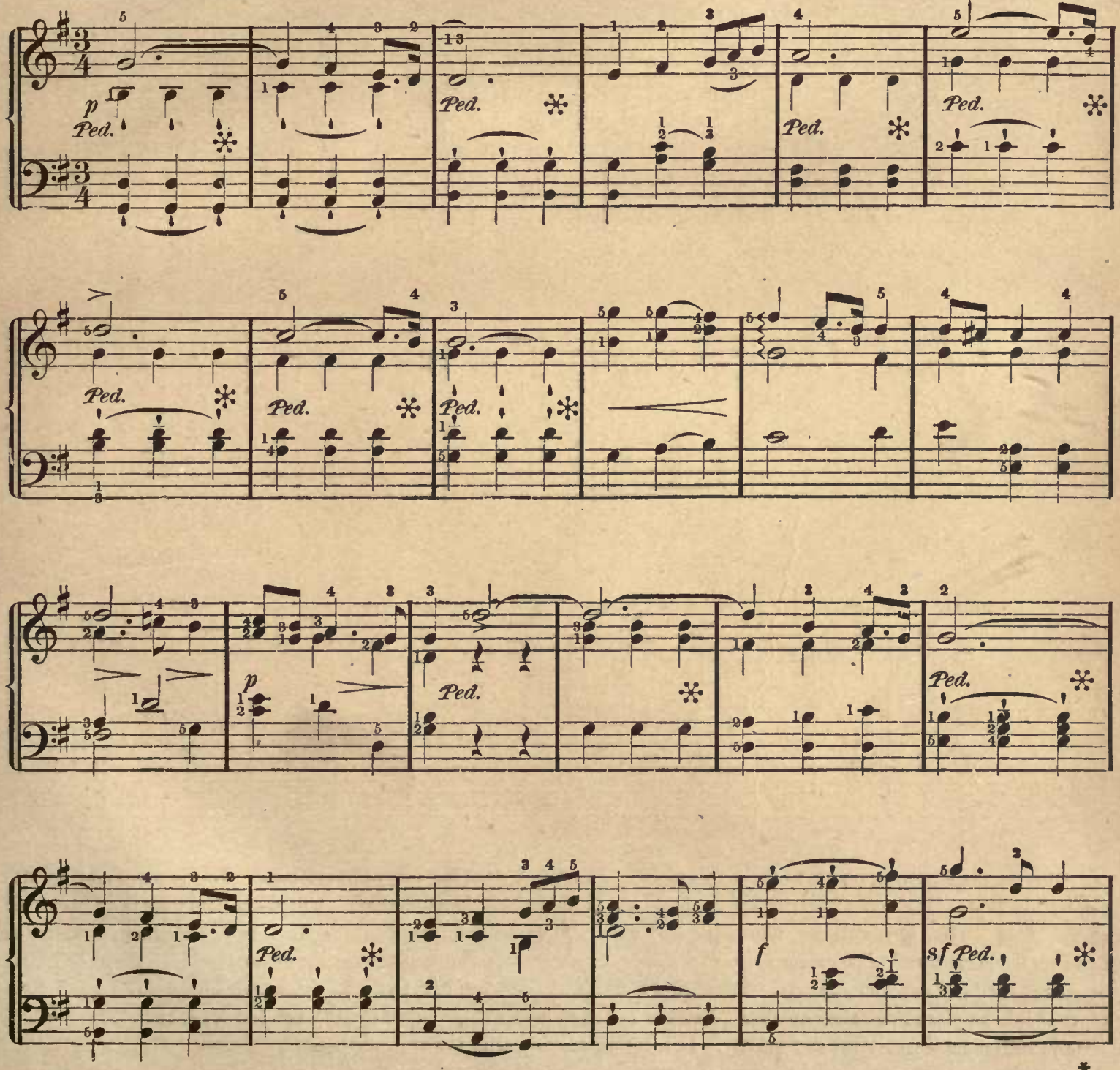


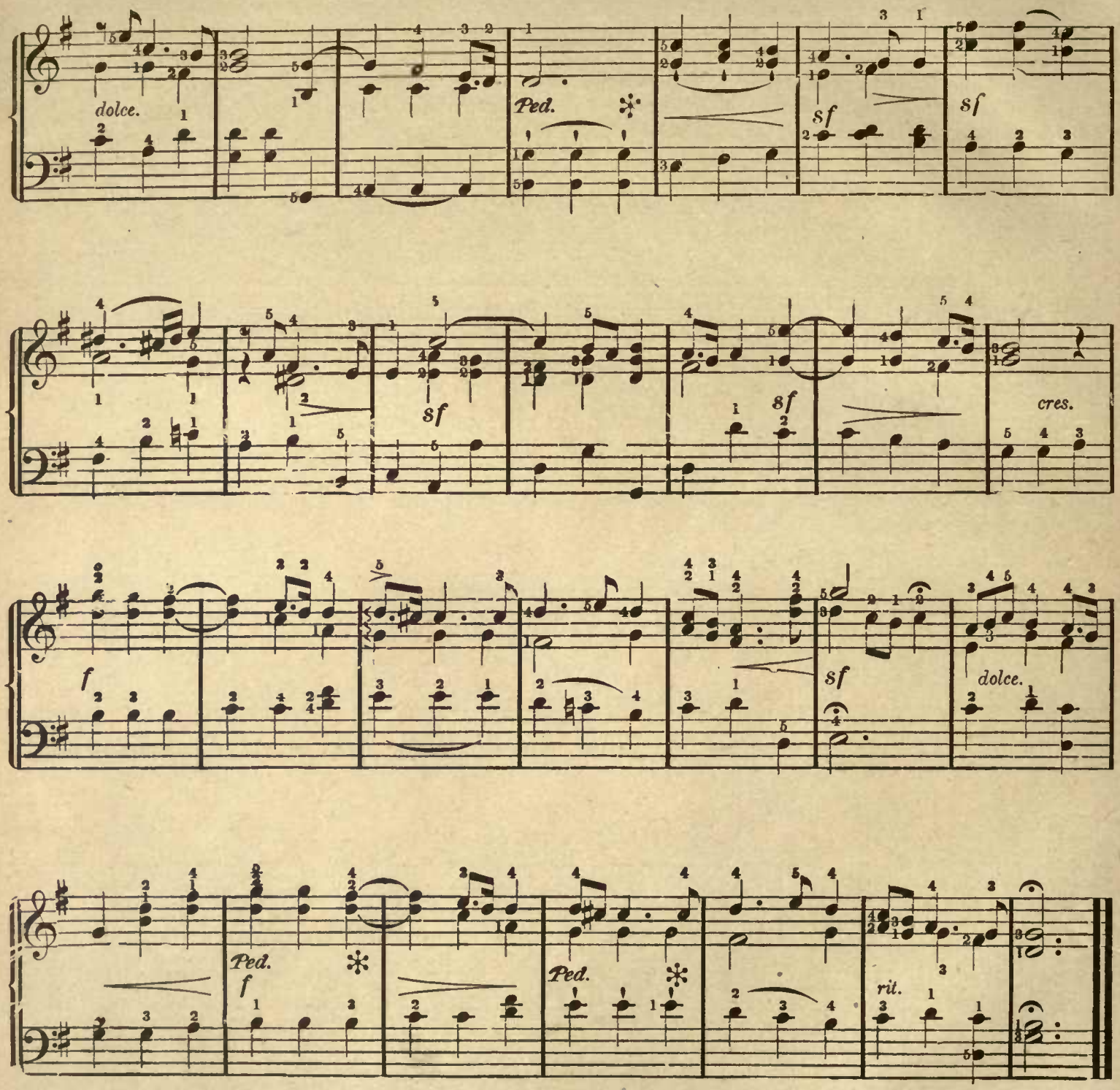
*

This beautiful piece is by the celebrated George Frederic Handel, one of the greatest masters that ever lived. He was born at Halle in Germany on the 23d of Feb., 1685, and died at London, on the 14th of April, 1759. He deserves indeed to be called a monarch among musicians, who has produced many great and justly celebrated works. The best known among them is the Oratorio "The Messiah." The Largo is so called because the term *largo* indicates the time in which the piece ought to be played, which is slow, while the style of playing should be broad and stately. This piece of music is one of the best known of Handel's many instrumental compositions.

LARGO.

Slow. Molto sostenuto.





Observe the following points in the above piece: The whole must be played very *legato*. All the tones must be tied closely together. Notice the fingering on the first note in the treble, measure three. There are two fingers to be placed alternately upon one key, striking it however only once. The second finger must, therefore, be put on the key while the first still holds it down. *Dolce* means sweet, *sf* stands for *sforzando* and means that the note under which it stands should be played with decision and strength. The sign which stand before the first chord of the 11th measure means that the tones should be played one after another. Let the melody stand out prominently, yet not too loud, and play the whole stately, with much earnestness and gravity. In measure 13 emphasize the D in the bass.

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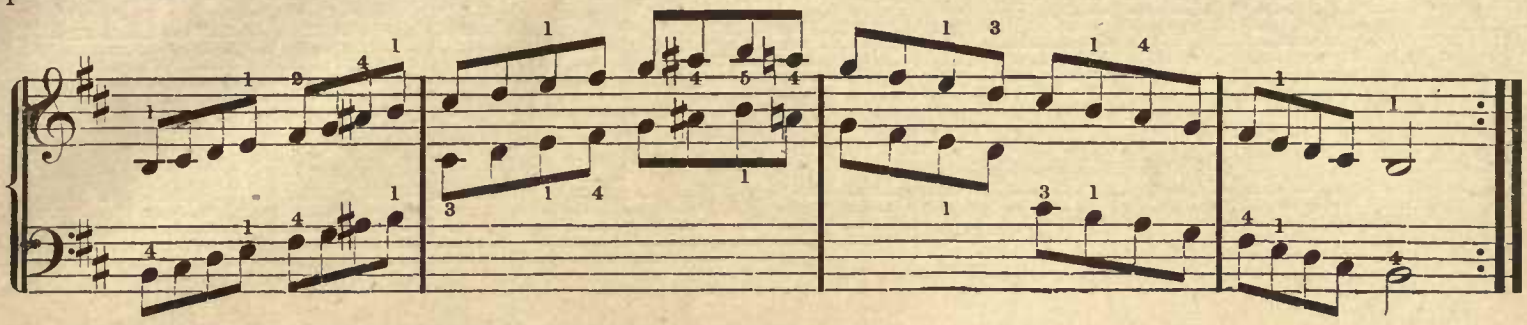
This scale is the relative scale to the D-major scale, and like it has two sharps. The teacher should thoroughly explain this scale.



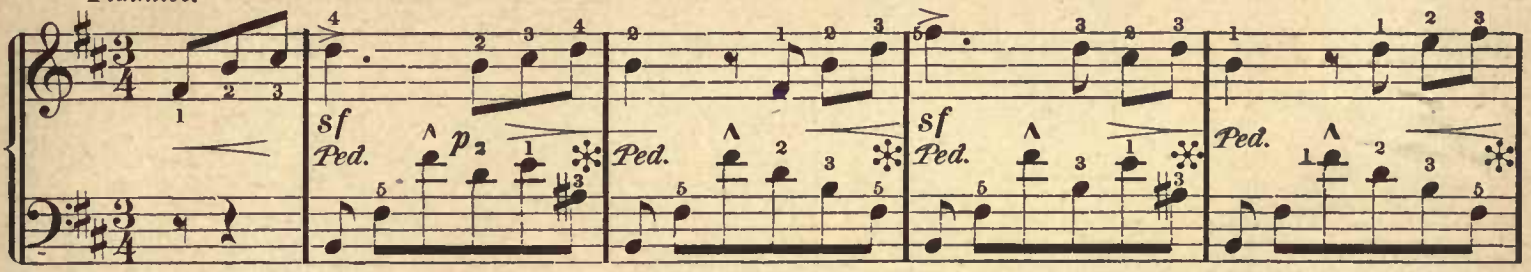
The pupil should practice this scale in all its possible modifications.

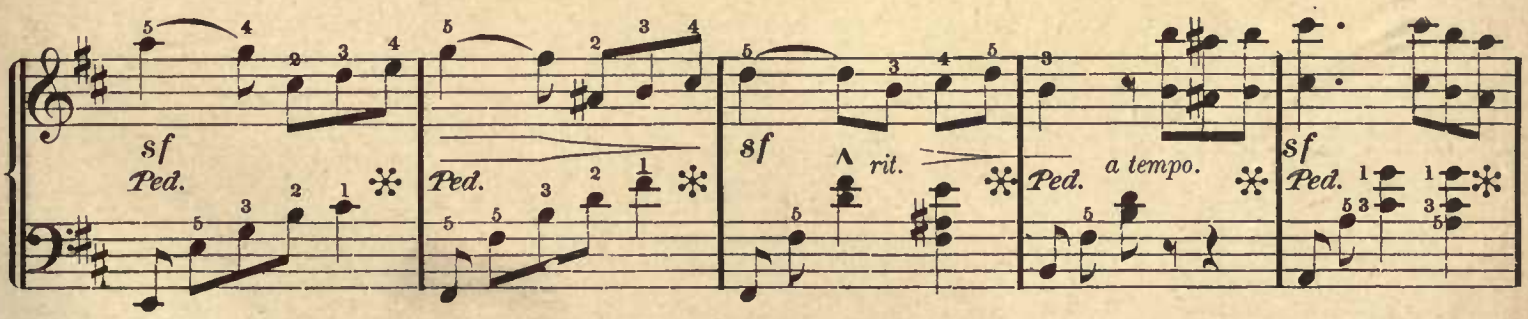
PARTED FOREVER.

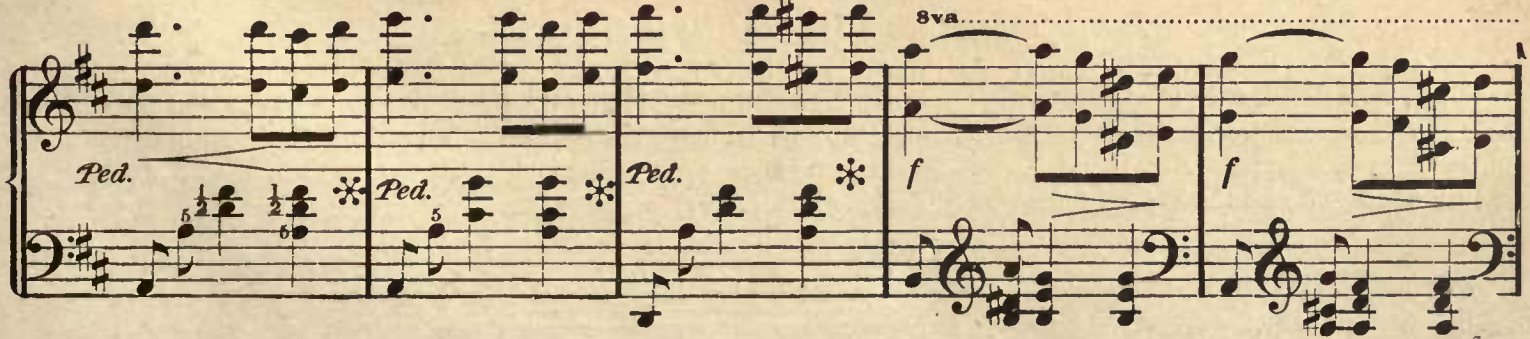
A ROMANCE.

Endeavor to give expression to the sadness of the piece. Mark the signs of expression, and use the pedal as indicated. Observe the *sforzandos*, the *ritardandos*, also the emphasizes upon certain notes both in the treble and the bass, especially those in the bass. Notice the *Marcato* near the close of the piece, which means that the melody should be well brought out. Break up the last chord and close very softly.

Plaintive.







mf rit. Ped. mf rit.

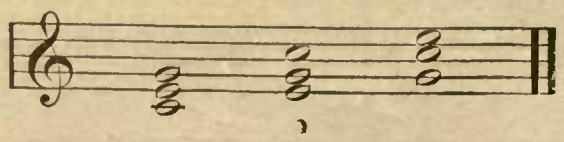
a tempo. mf Ped. Ped. mf Ped. Ped.

mf Ped. Ped. sf Ped. rit. Ped. p Ped.

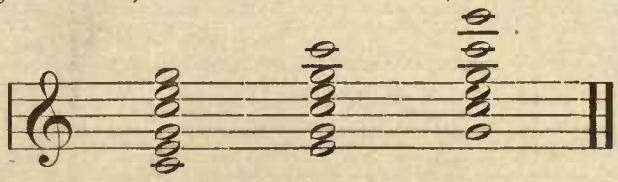
Ped. p Marcato. Ped. Ped. Ped. p Ped. p p rit. Ped.

Exercises in Broken Chords.

We recognize two principal chords: the three-fold and the four-fold—so called because the one contains but three, the other four tones. We shall first introduce exercises with three-fold chords; next we will also represent the four-fold chord in its various broken forms. The three-fold chord consists of the first, also called the tonic, the third and fifth—as for instance C, E and G, or G, B and D, etc. This chord may appear in three positions. On the fifth; next, the octave; and then the third may be the highest tone. The following illustrates this:



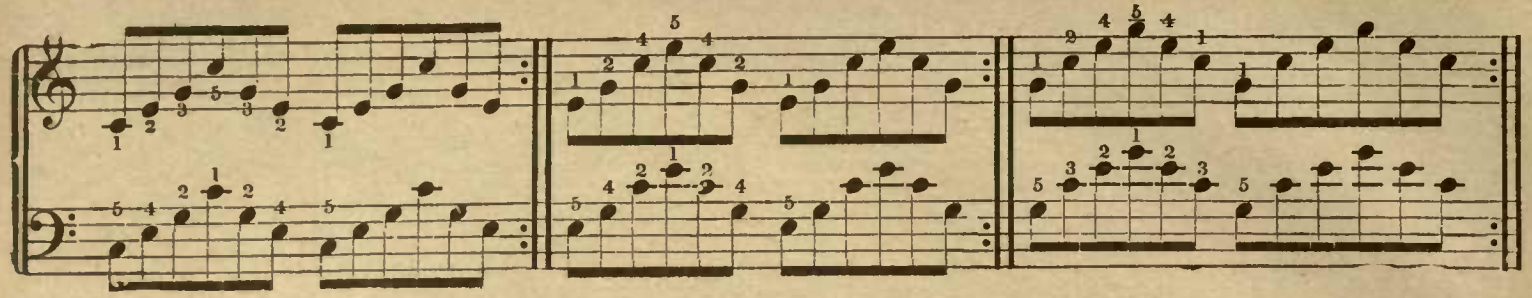
No matter whether the tones belonging to this chord are taken singly or whether they are double, it remains the same chord by name. Thus the following are triads, or common chords of C, as well as the ones containing but three tones.

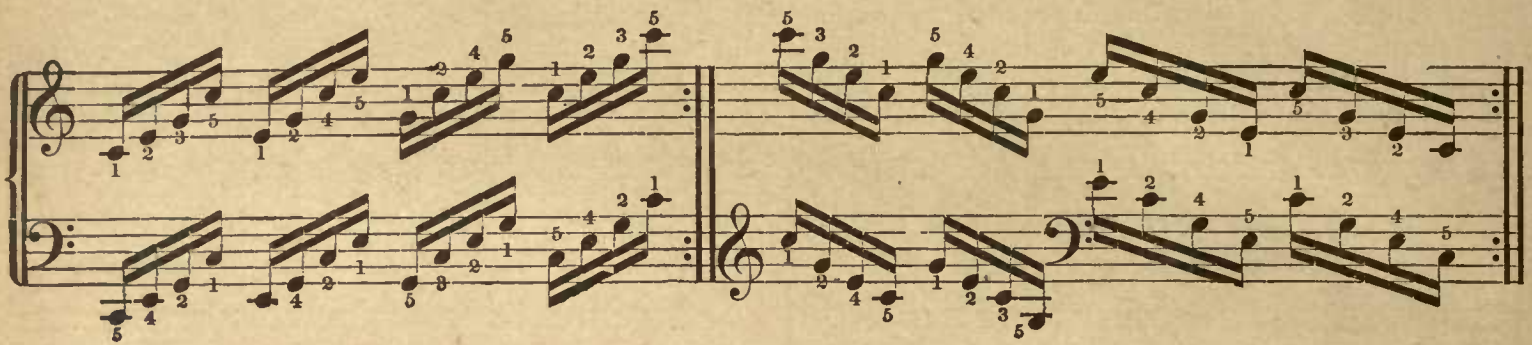


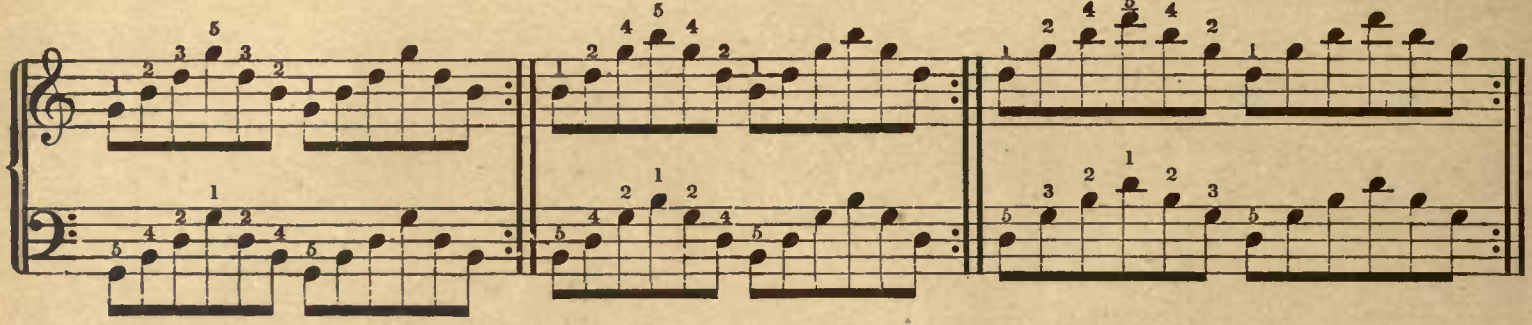
The pupil should write chords and put them in different positions, unless he has done so already in connection with the study of harmony. When playing broken chords, observe the following rules:

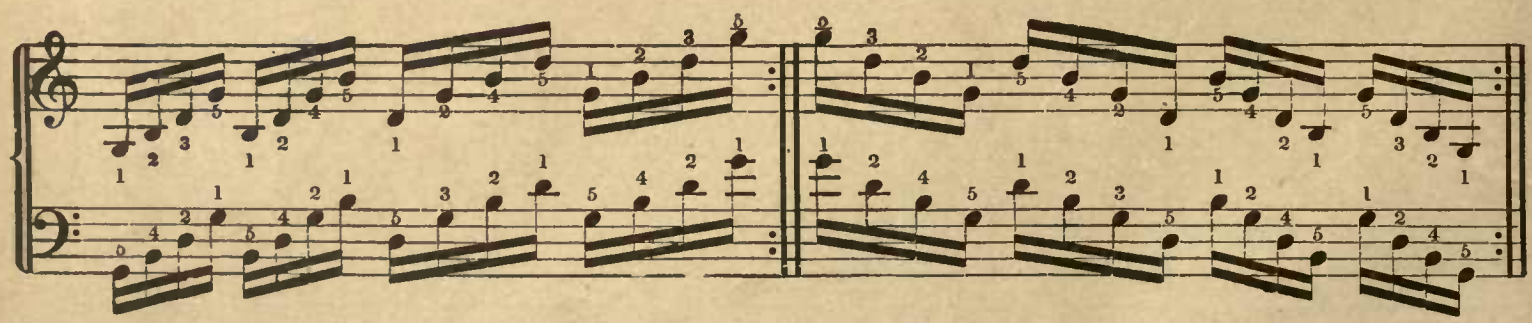
1. The position of the hand must be more extended, for generally more than three tones occur in broken chords.
2. Move the hand smoothly from one group to another, connecting the notes closely.

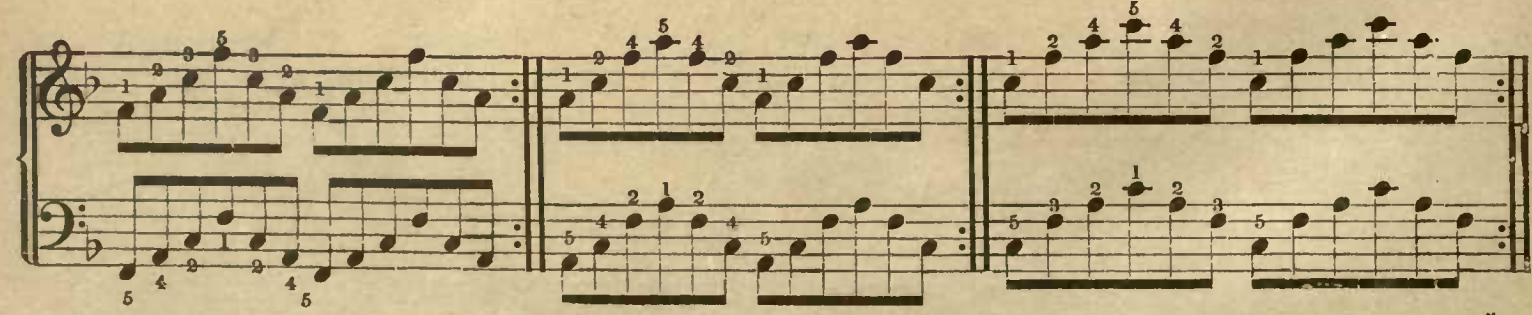
The closest observance of the fingering is necessary, for without it the pupil will multiply difficulties, while through the use of correct fingering he lessens them. Arpeggios occur frequently in music; they should, therefore, be studied diligently, not only in the keys here given, but in all keys.











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Repeat in the 3 positions.

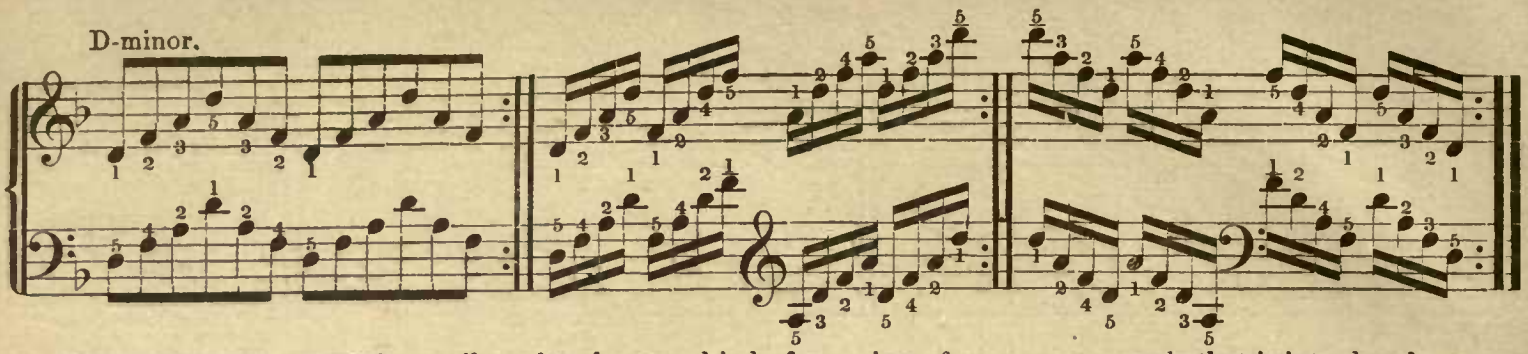
As the major scale differs from the minor scale by having a minor or small third, so the major chord differs from the minor chord, by having a small or minor third. The following are major and minor chord:

The following are exercises in broken minor chords. Play in the three positions.

A-minor.

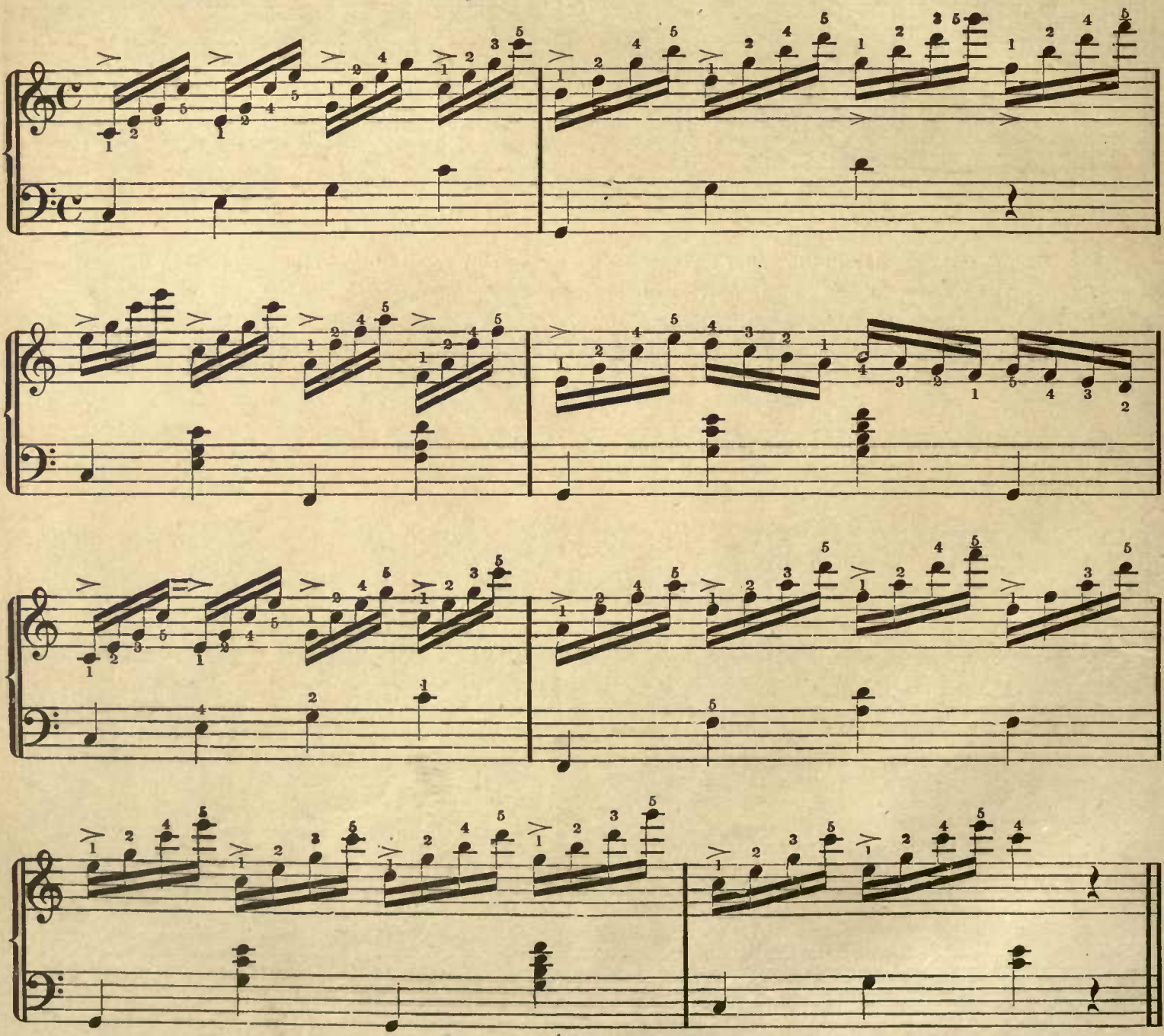
E-minor.

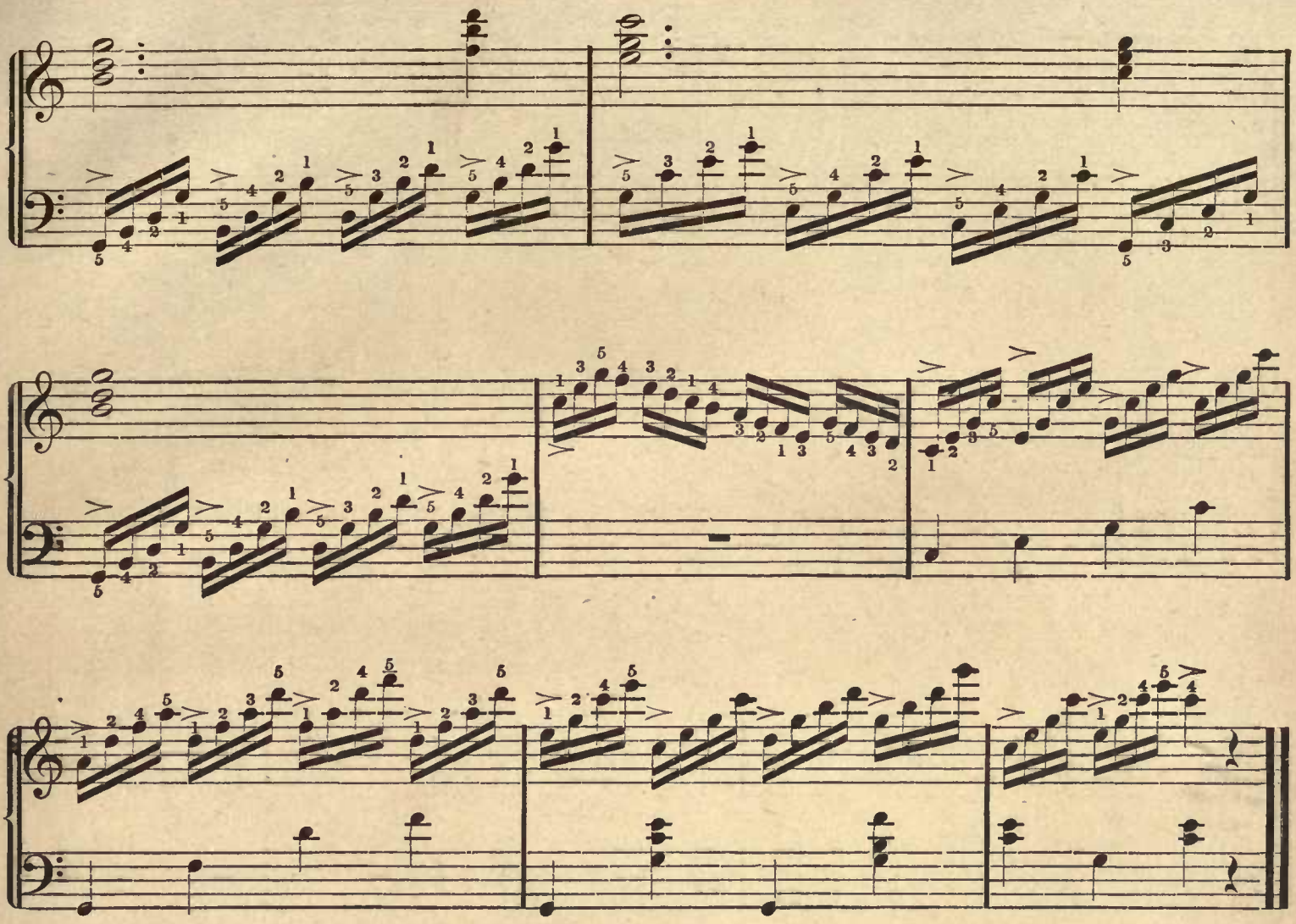
D-minor.



The teacher must oblige the pupil to play the same kind of exercises after every new scale that is introduced.

ETUDE.

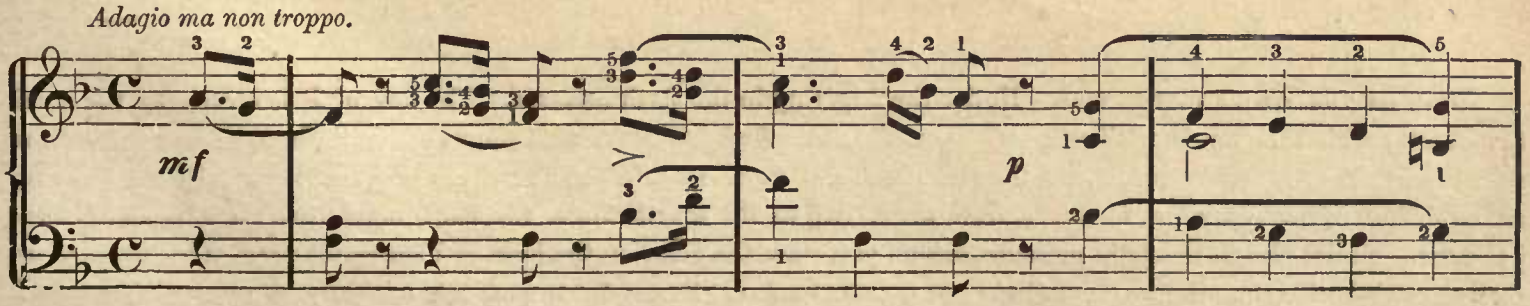


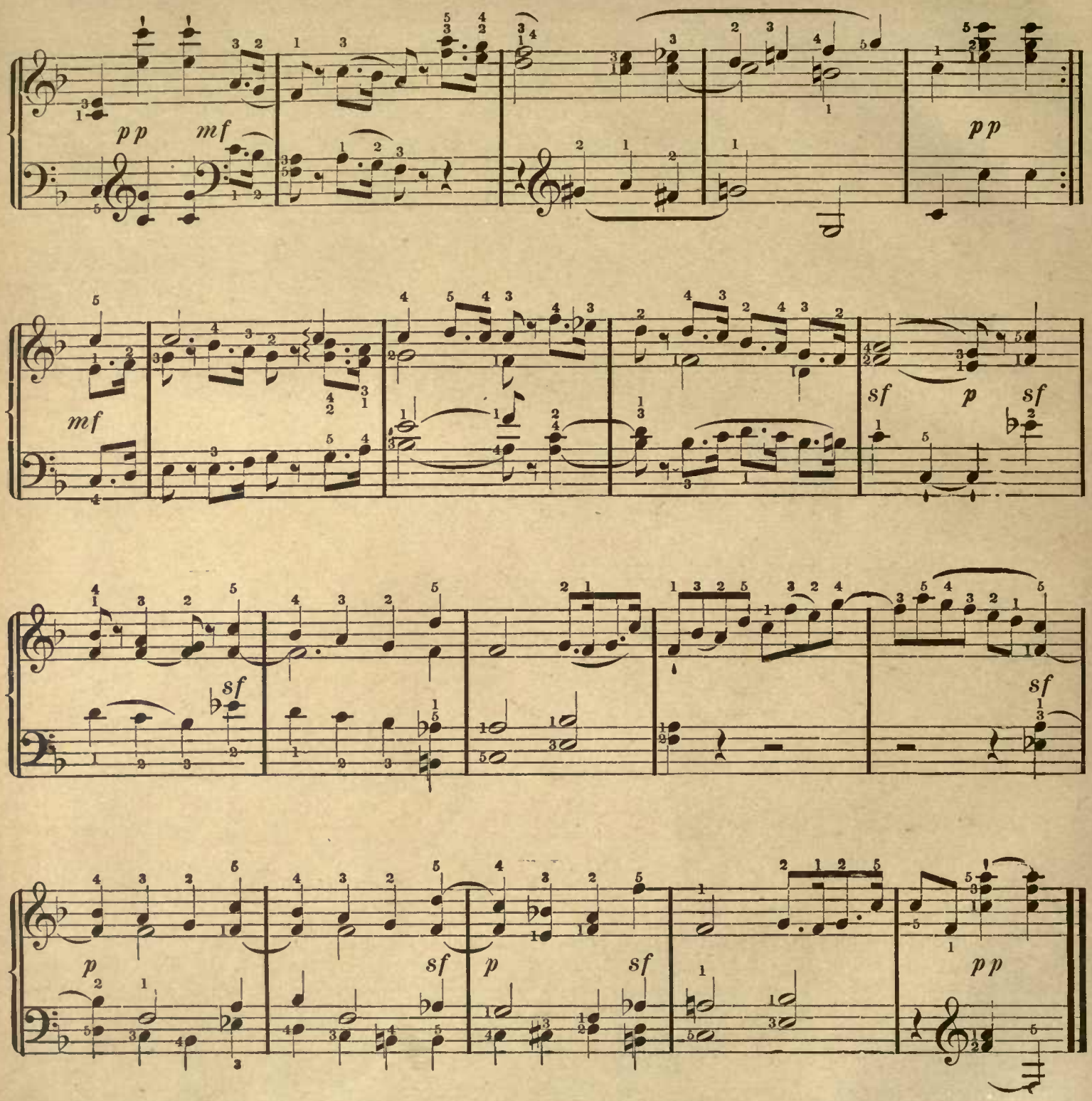


ADAGIO.

This beautiful composition has been written by the great Haydn, and is taken from one of his Symphonies. Joseph Haydn was born in Rohrau, on the 31st of March, 1732, and died at Vienna, on May 31st, 1809. Haydn is the father of the Symphony and was one of the greatest instrumental composers the world ever produced, but was also eminent as a composer of vocal music. He was of a very pious turn of mind, simple, pure and childlike in his character. A Symphony is a Sonata for orchestra. This Adagio is the slow movement or the second part out of one of this master's Symphonies, and is, therefore, here simply arranged for the piano.

Adagio ma non troppo.



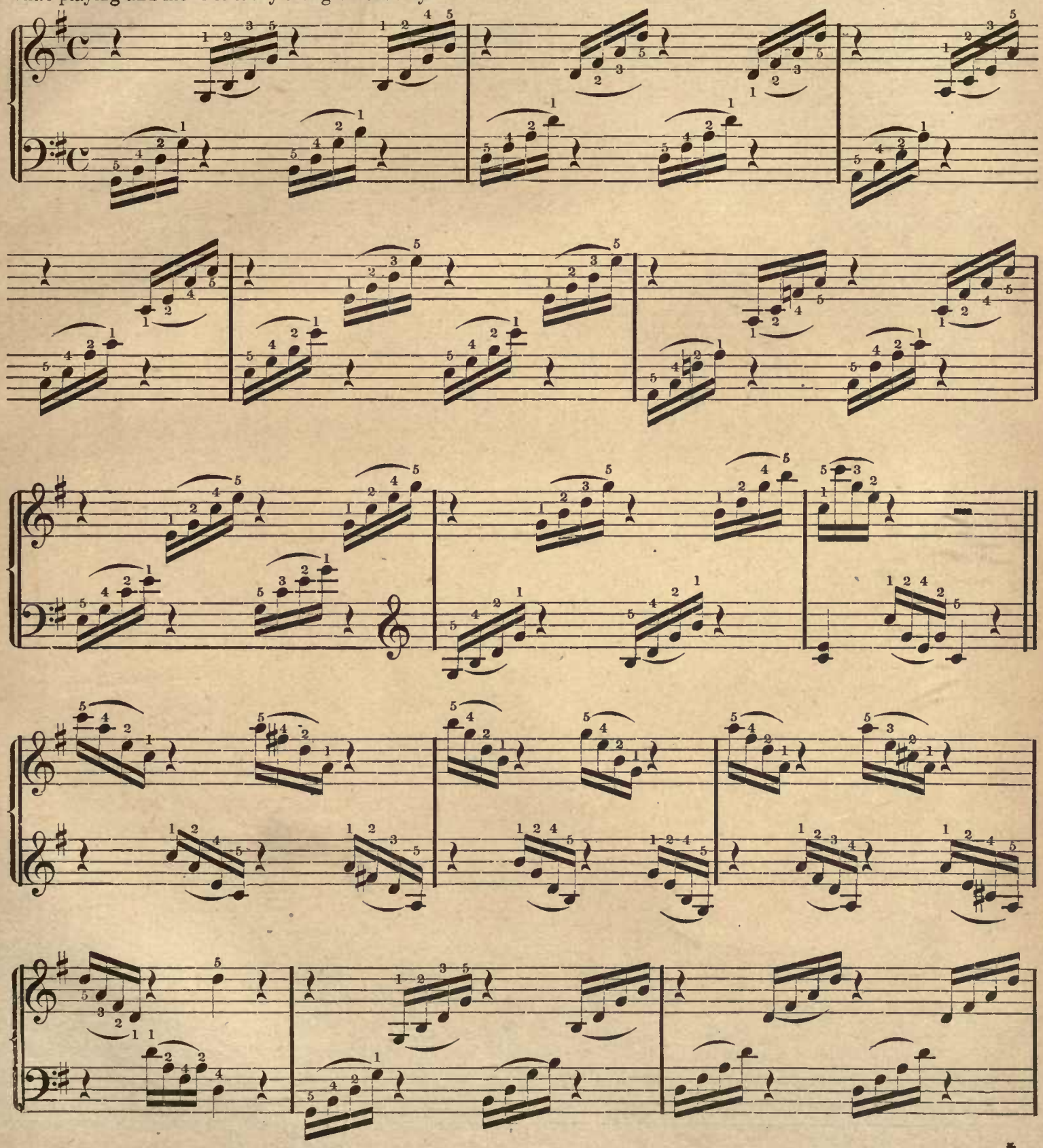


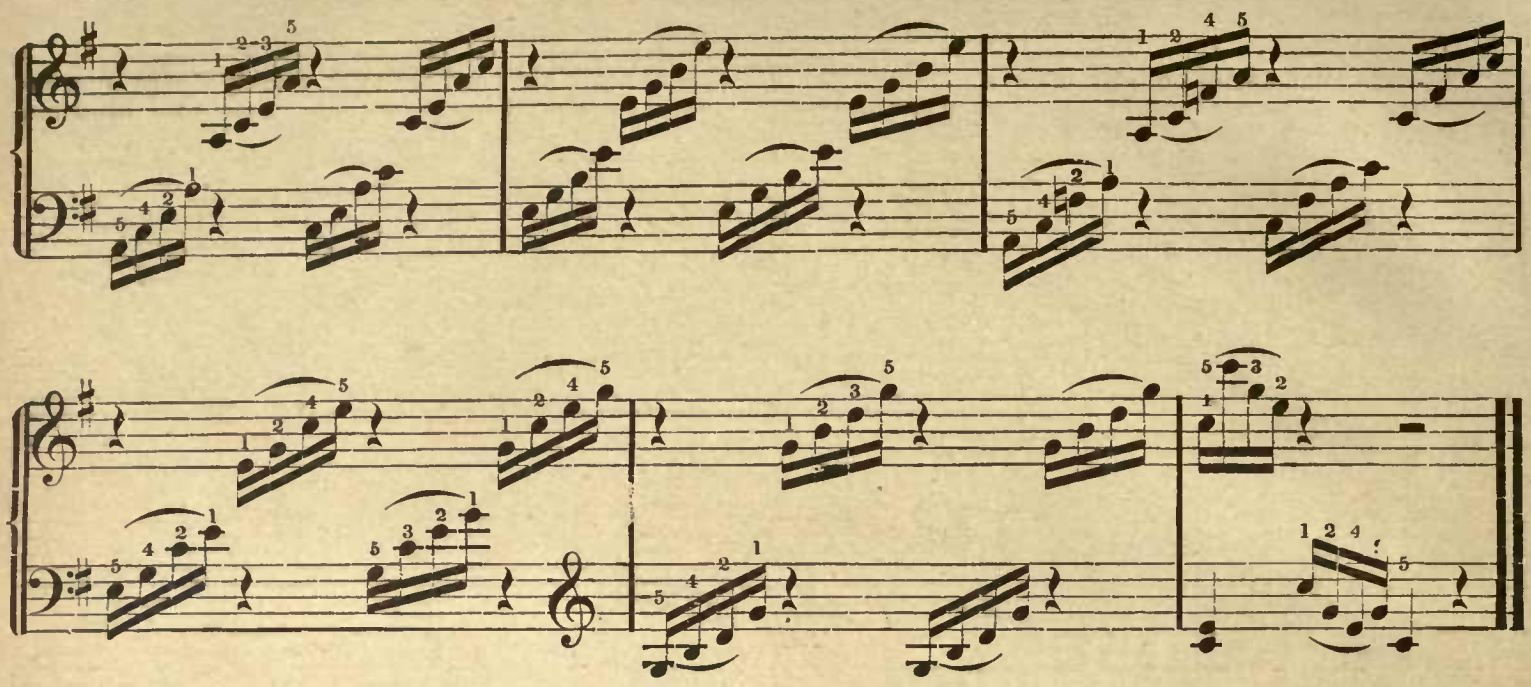
NOTE ON THE ABOVE COMPOSITION.—Notice the fingering in the sixth measure. The key of F is struck by the third finger, after which the fourth is silently put upon the same key. Observe also the fingering in the third measure of the second part. The fourth finger follows the second—see B-A. As a rule the fourth finger cannot cross either the second or the third. When changing, therefore, from the second to the fourth finger the hand must leave the keys and change positions. Notice also in the eight measure, second part, that the notes on the light or unaccented parts of the measure are slurred or tied with those following on heavy or accented notes. Be careful to play this correctly.

*

Etude in Broken Chords.

The right hand begins on the same key on which the left closed, hence the hand has to be quickly moved from the key. The whole exercise must be played very smoothly, first slow then fast. Keep good time. Hold your hand still while playing and move it easily along on the keys.

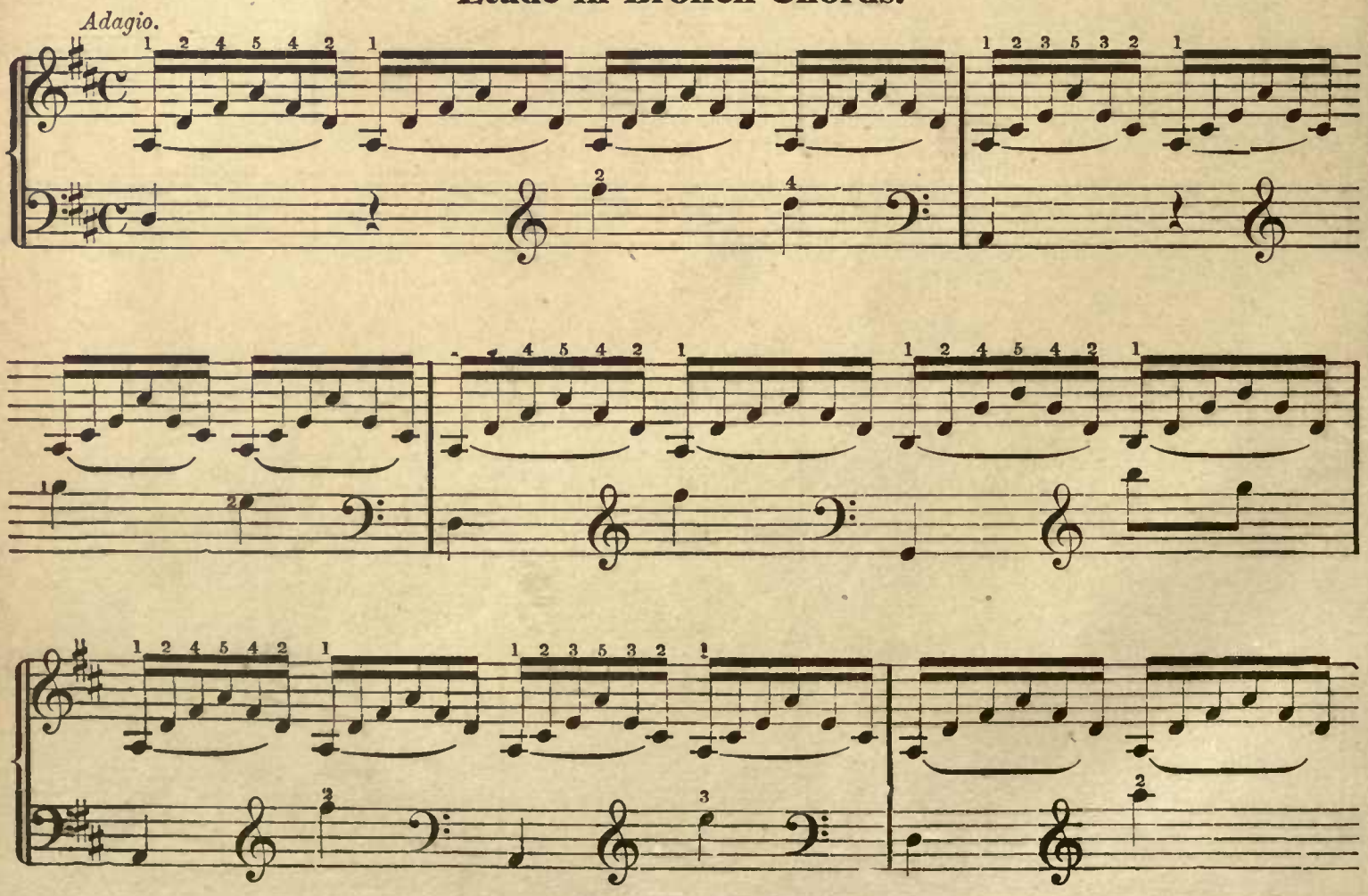


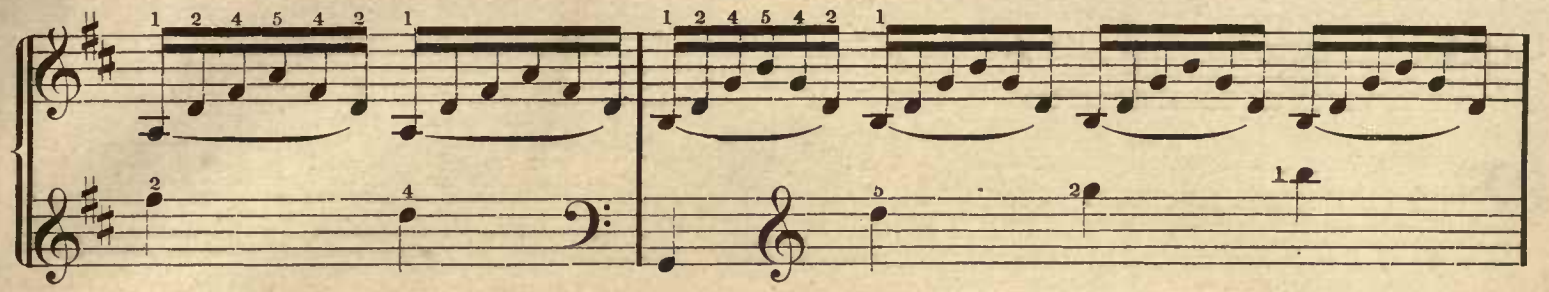


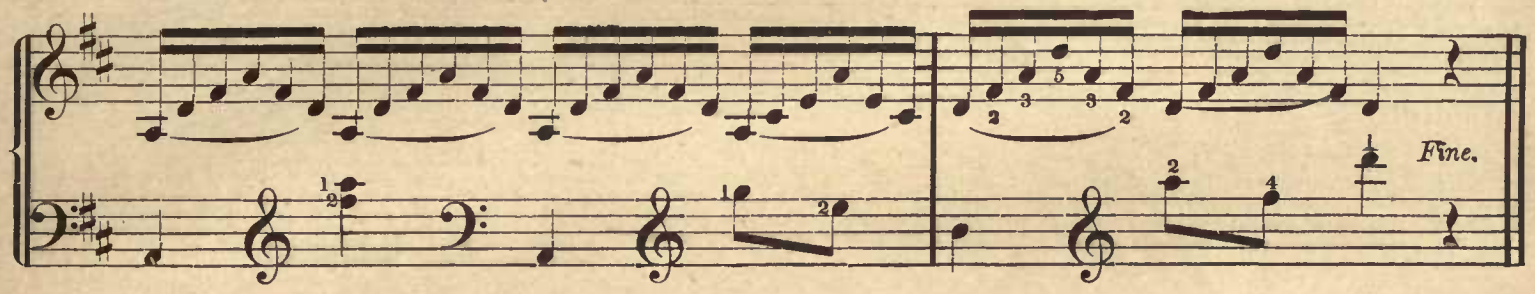
THE MILLSTONE.

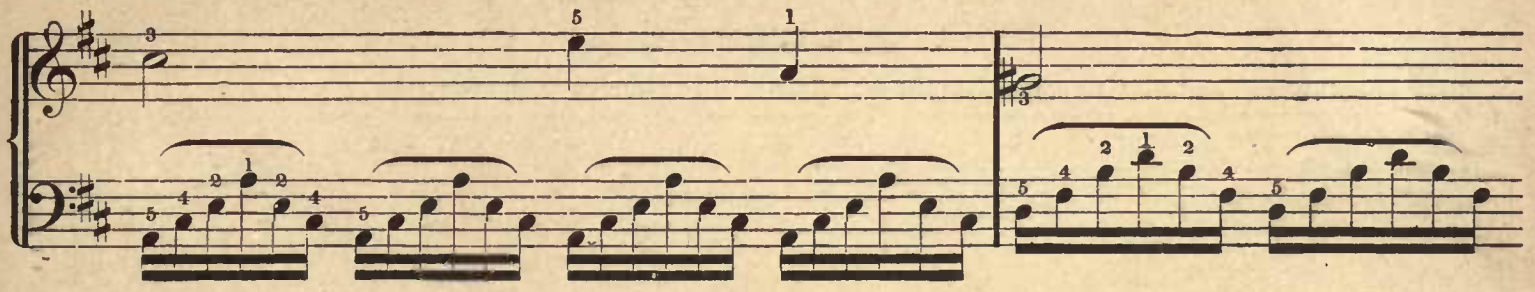
Etude in Broken Chords.

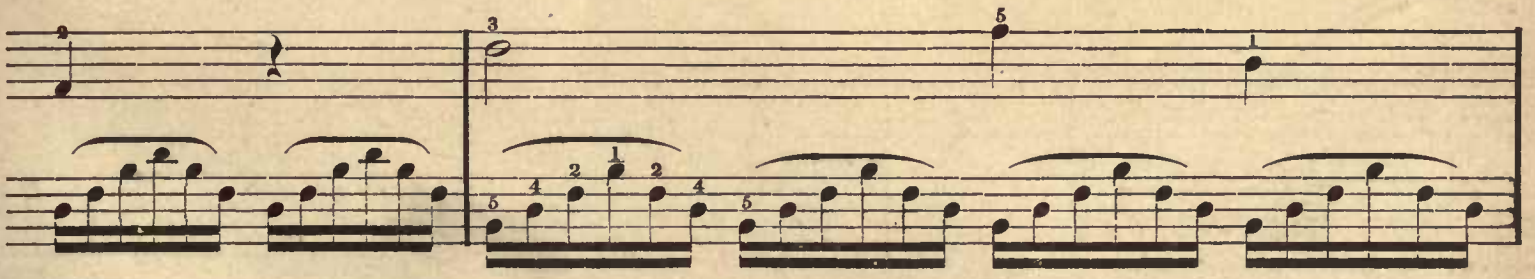
Adagio.

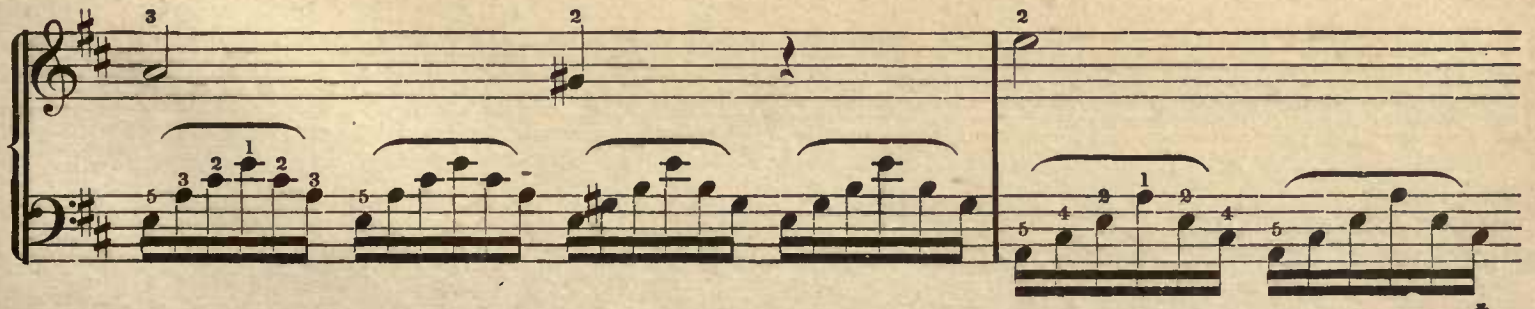


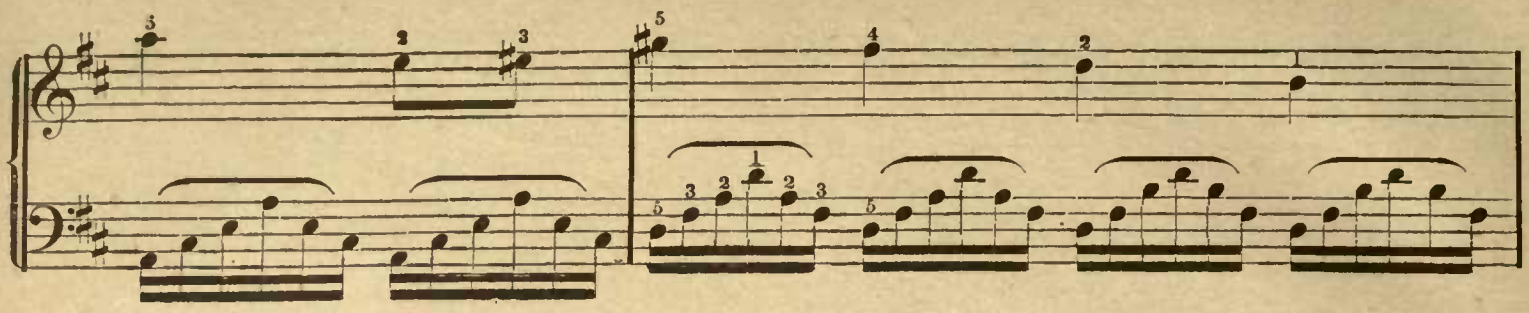


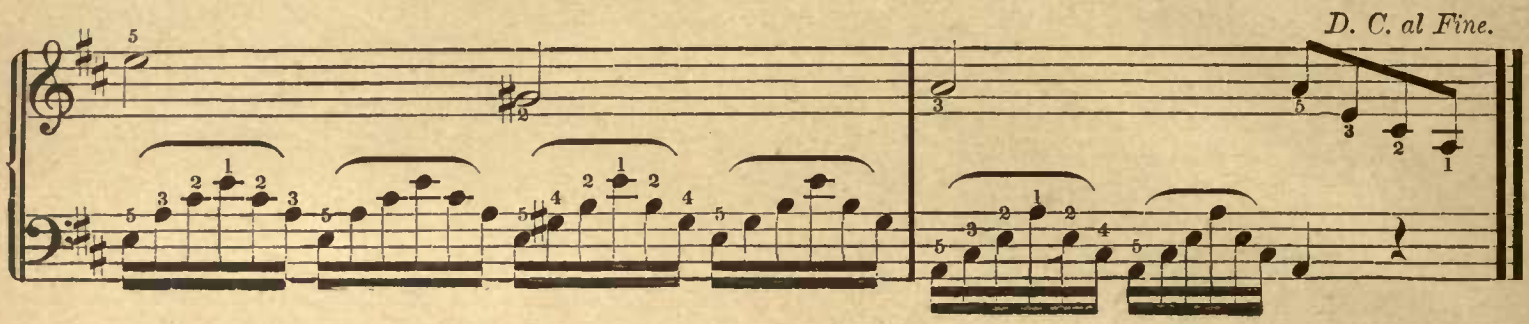

Fine.









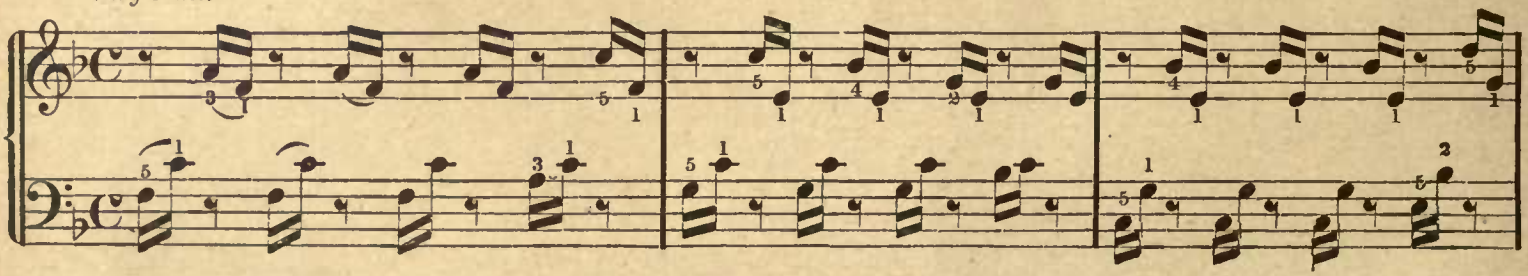


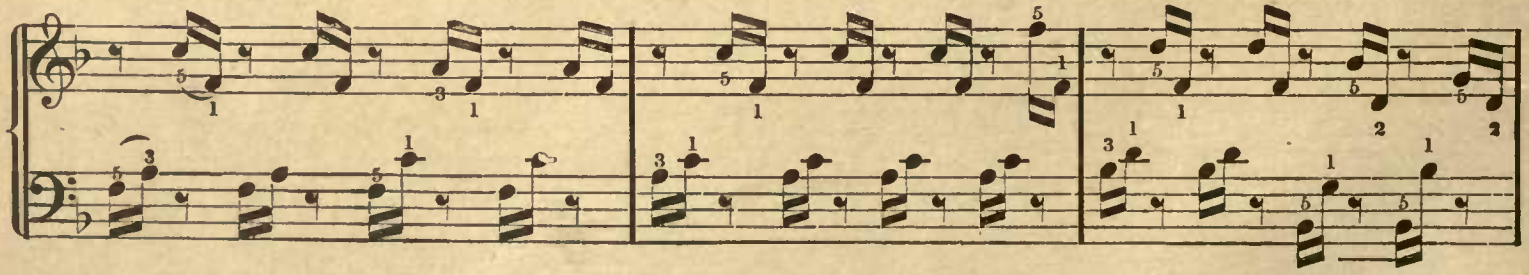
THE BROOKLET.

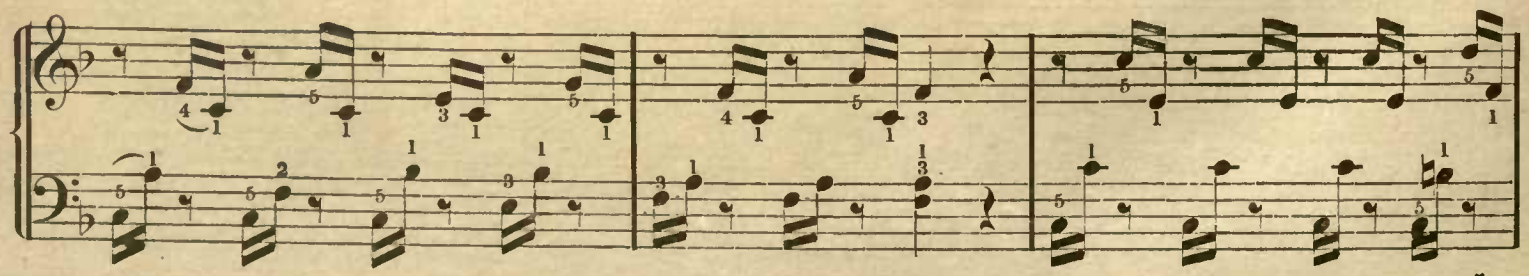
AN ETUDE.

Play smoothly and endeavor to emphasize the melody which lies hidden in the exercise.

Very Fast.







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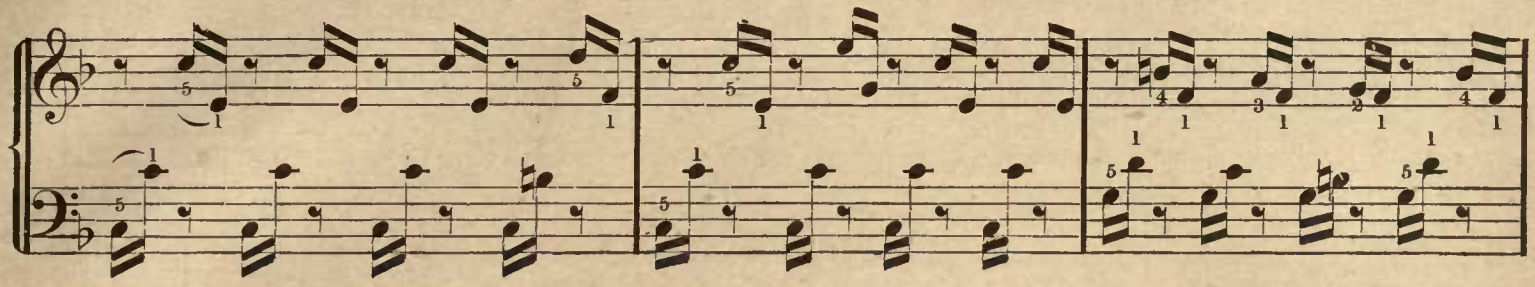

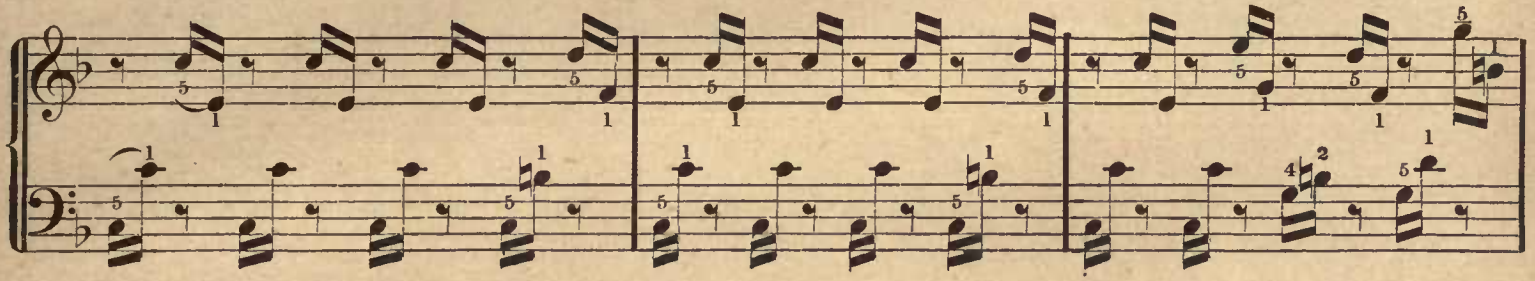

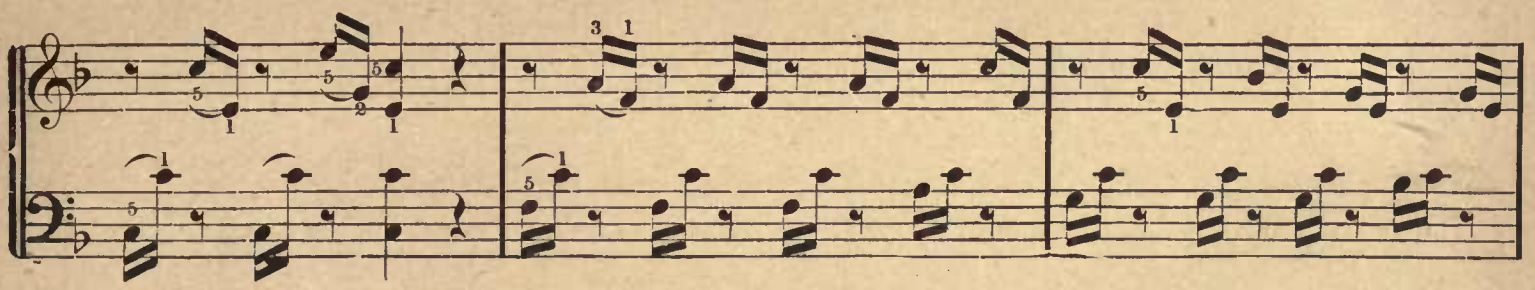

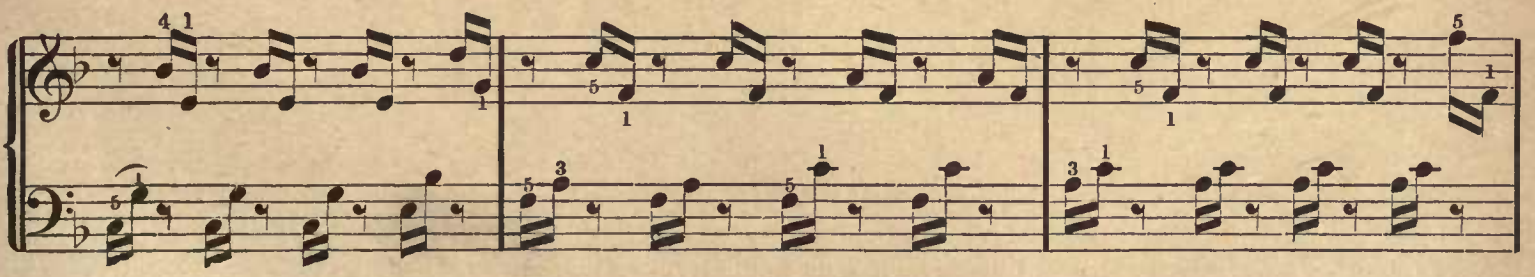

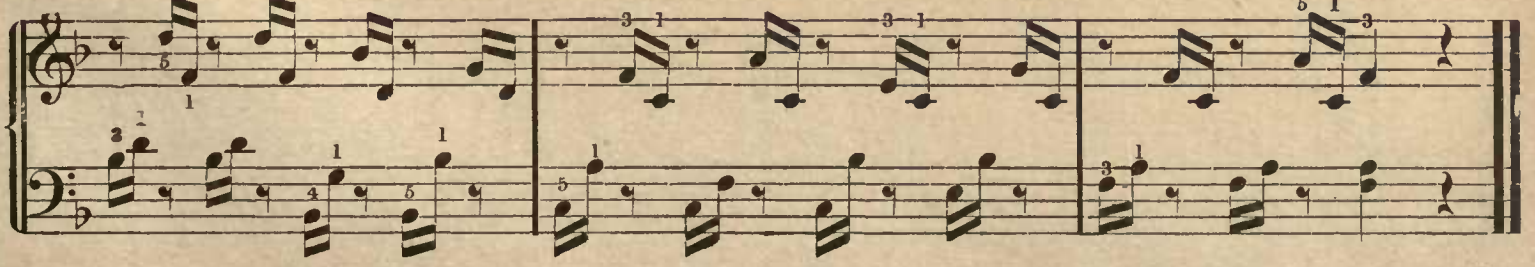

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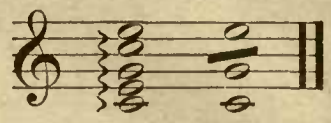
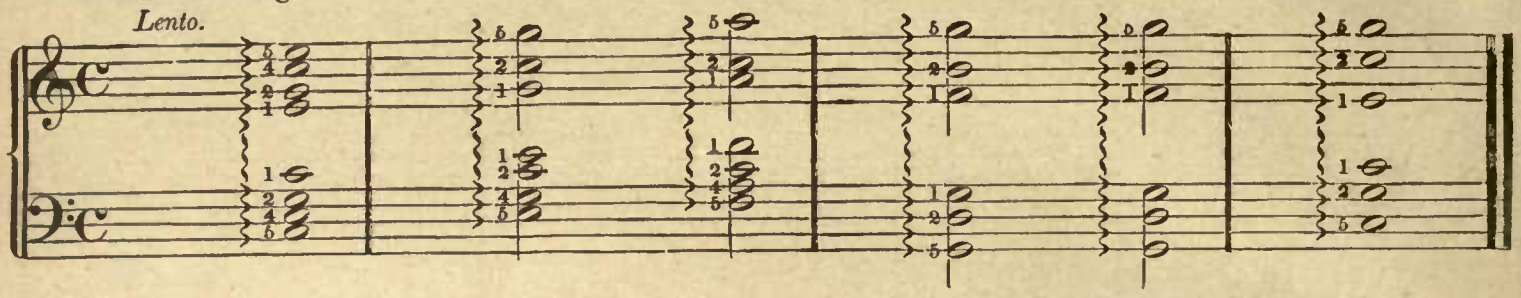
ARPEGGIOS.

To produce the proper effect in the following arpeggio it should be played as written below, that is the notes must be struck successively and not simultaneously. The arpeggio is indicated by two signs, to wit:



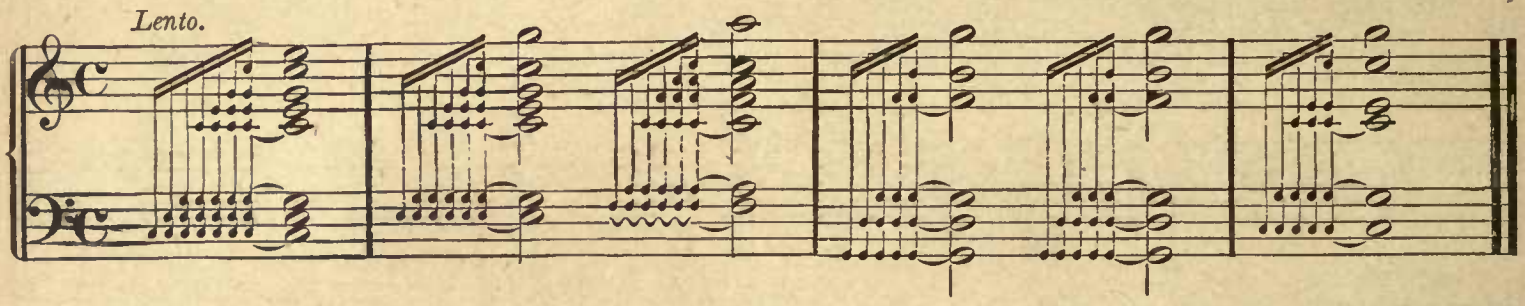
Mode of writing:

Lento.

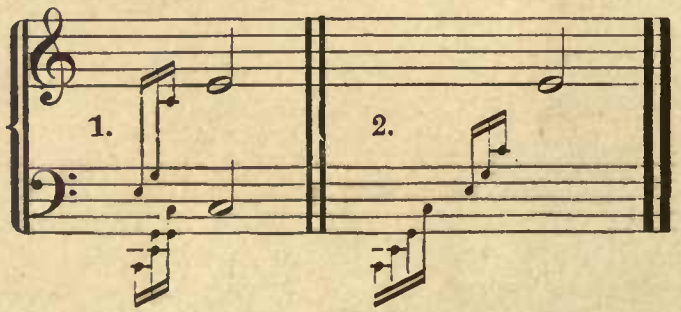


When playing the above begin with the lowest note and sustain each as it is struck so that all the tones belonging to the chord sound together, after the upper note is struck. The following illustrates this:

Lento.



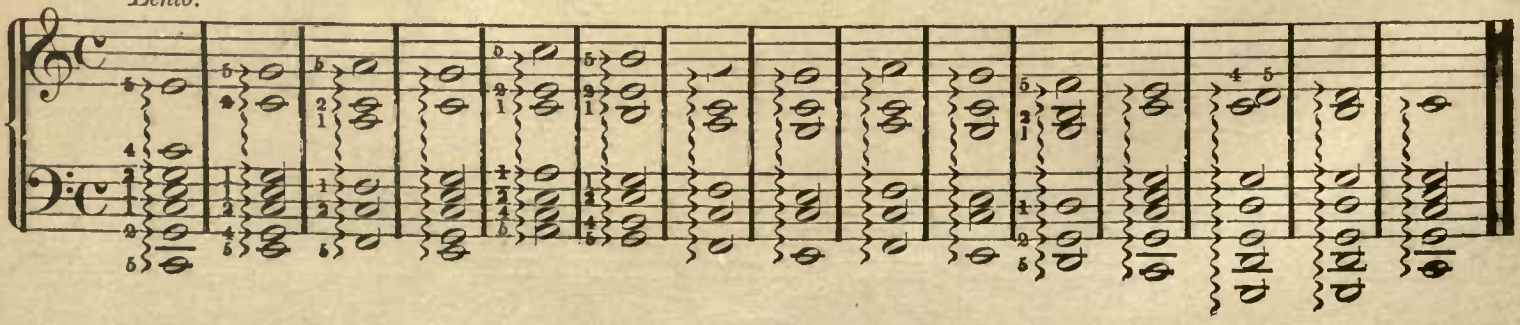
The chords of an arpeggio should never be played simultaneously. Of the following, No. 1 is bad, No. 2 is good.



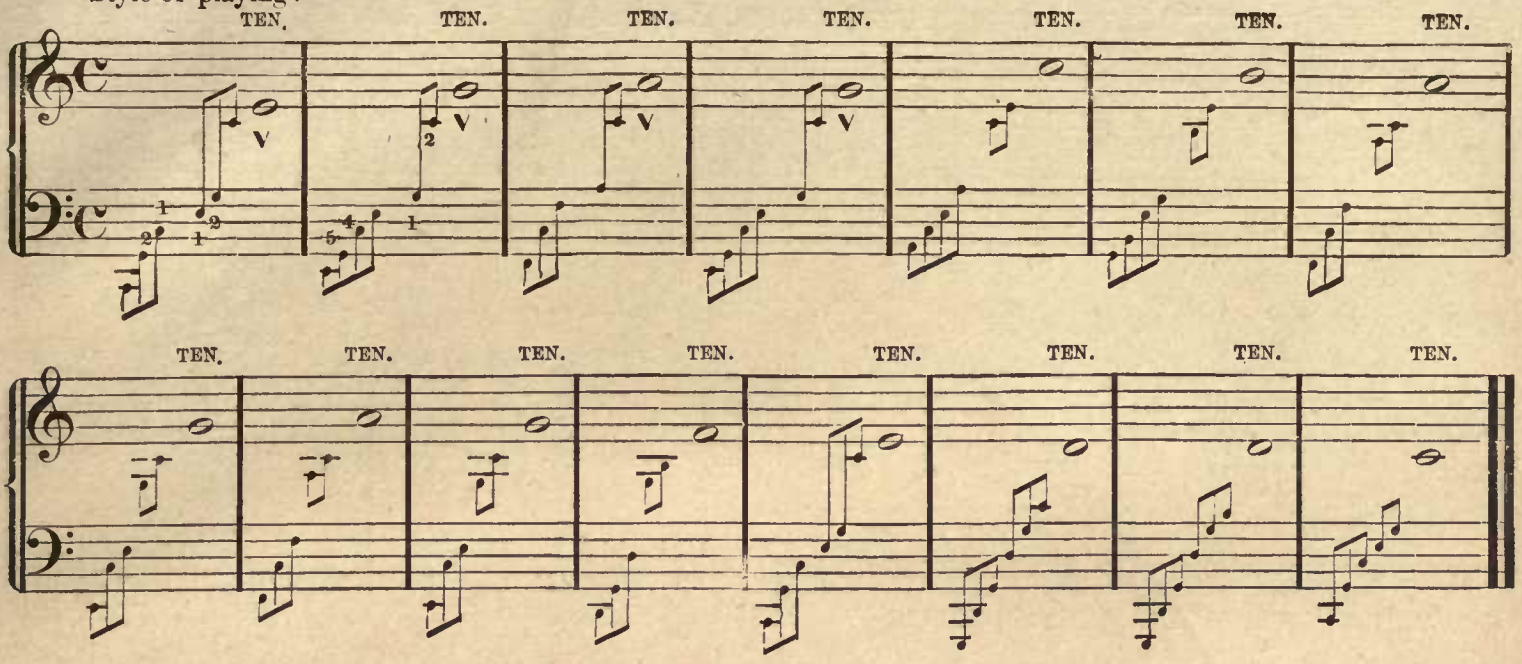
There is still another style of playing arpeggios. This mode of playing them requires that every finger be raised from the keys after the note has been struck, while the upper note, only forming the melody, should be sustained to its full value.

Style of writing:

Lento.

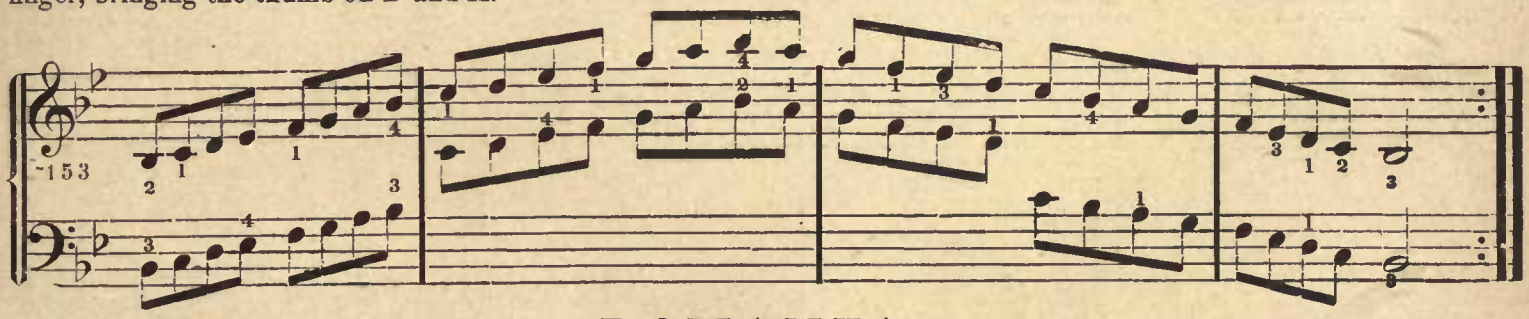


Style of playing:



B-Flat Scale.

NOTE TO THE TEACHER.—Explain why two flats are needed in this scale. The fingering in this scale differs essentially from that of the preceding ones. Inasmuch as it begins with one of the black keys, it can, therefore, not begin with the thumb, but starts with the first finger, bringing the thumb on C and F. In the left hand the scale begins with the second finger, bringing the thumb on D and A.

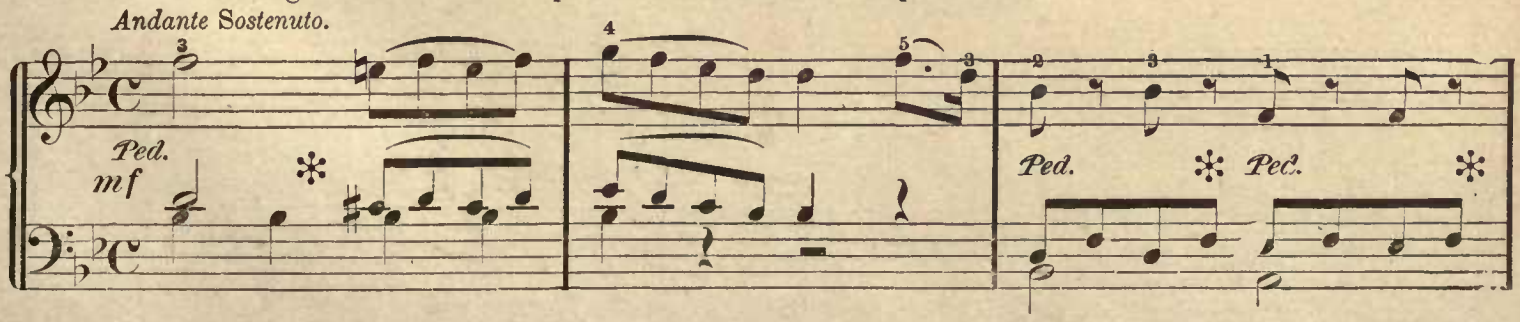


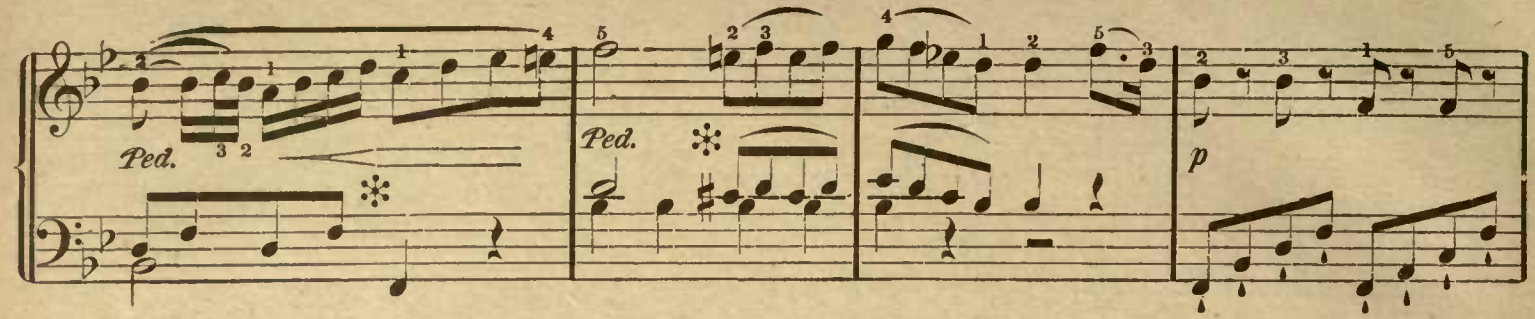
ROMANZA.

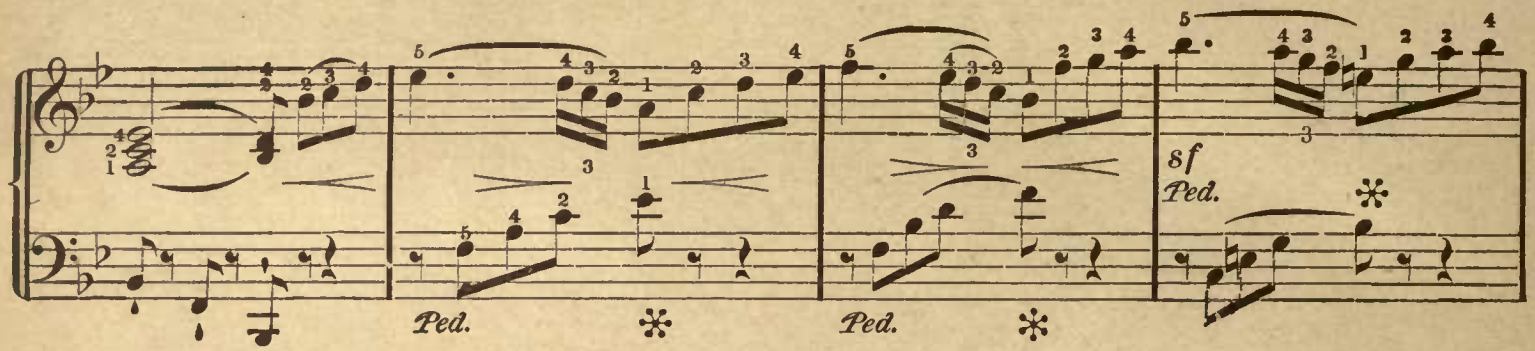
Wolfgang Amadeus Mozart, the composer of this Romanza, was one of the world's greatest composers. He was also a pianist of the highest order. Mozart was born in Salzburg, on the 27th of January, 1756, and died at Vienna, on the 5th of December, 1791. The spot where he is buried is not known. Mozart produced works of every style from the Opera and Symphony down to the Sonata and little Menuett, all of which bear the marks of his great genius.

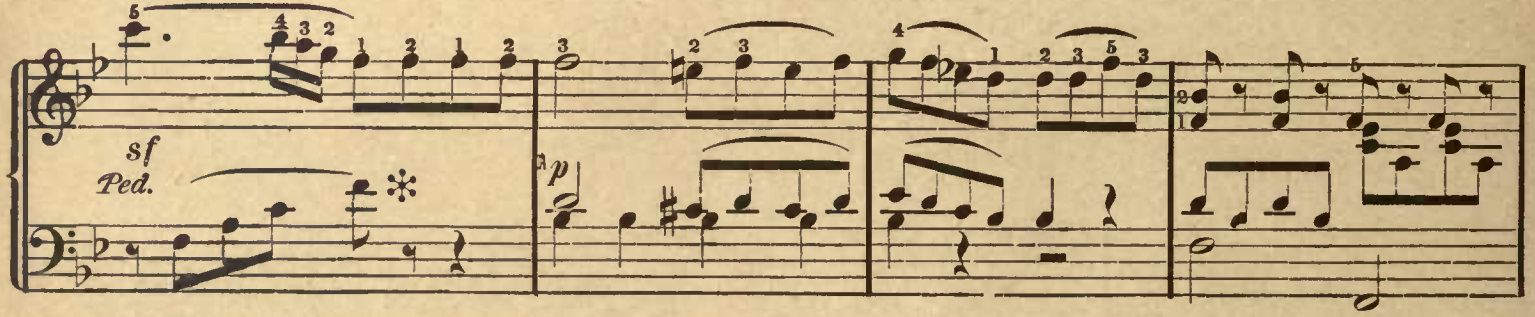
The Romanza is taken from his D-minor Concerto. He wrote many Concertos and among them the one in D-minor is a general favorite. A Concerto is a composition designed to enable a virtuoso to display his skill upon an instrument, hence there are Concertos for various instruments, such as the violin, flute, organ, piano, etc. The following piece is taken from a piano Concerto. The Concerto, like the Sonata, consists of a number of parts. The Romanza is a part of the slow movement. In the original it is written for piano with orchestral accompaniment.

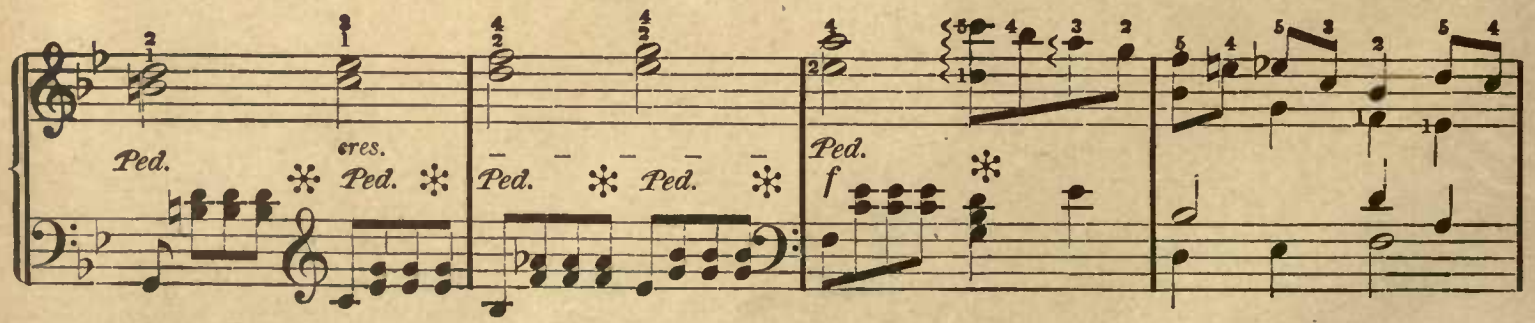
Andante Sostenuto.

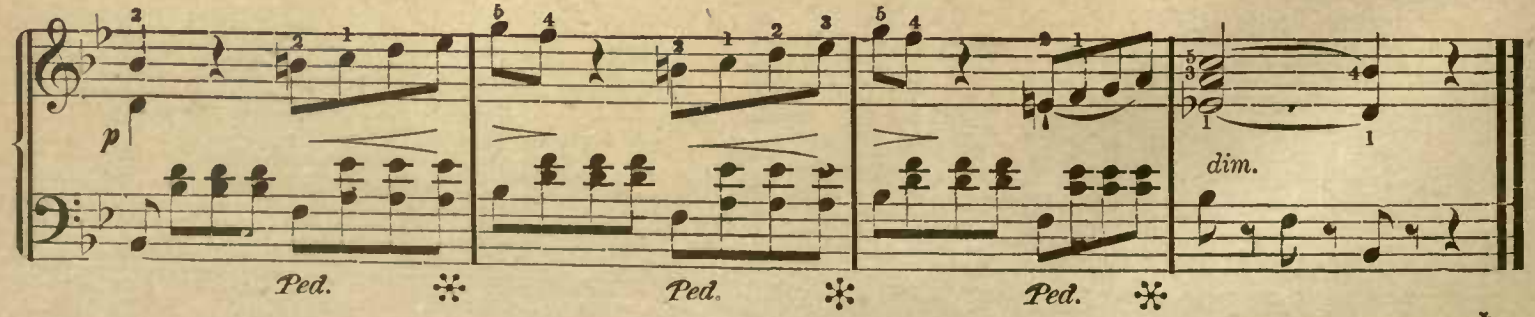



Ped.
Ped.
p


Ped.
Ped.
sf
Ped.


sf
Ped.
p


Ped.
cres.
Ped.
Ped.
Ped.
Ped.
f


p
Ped.
Ped.
Ped.
dim.

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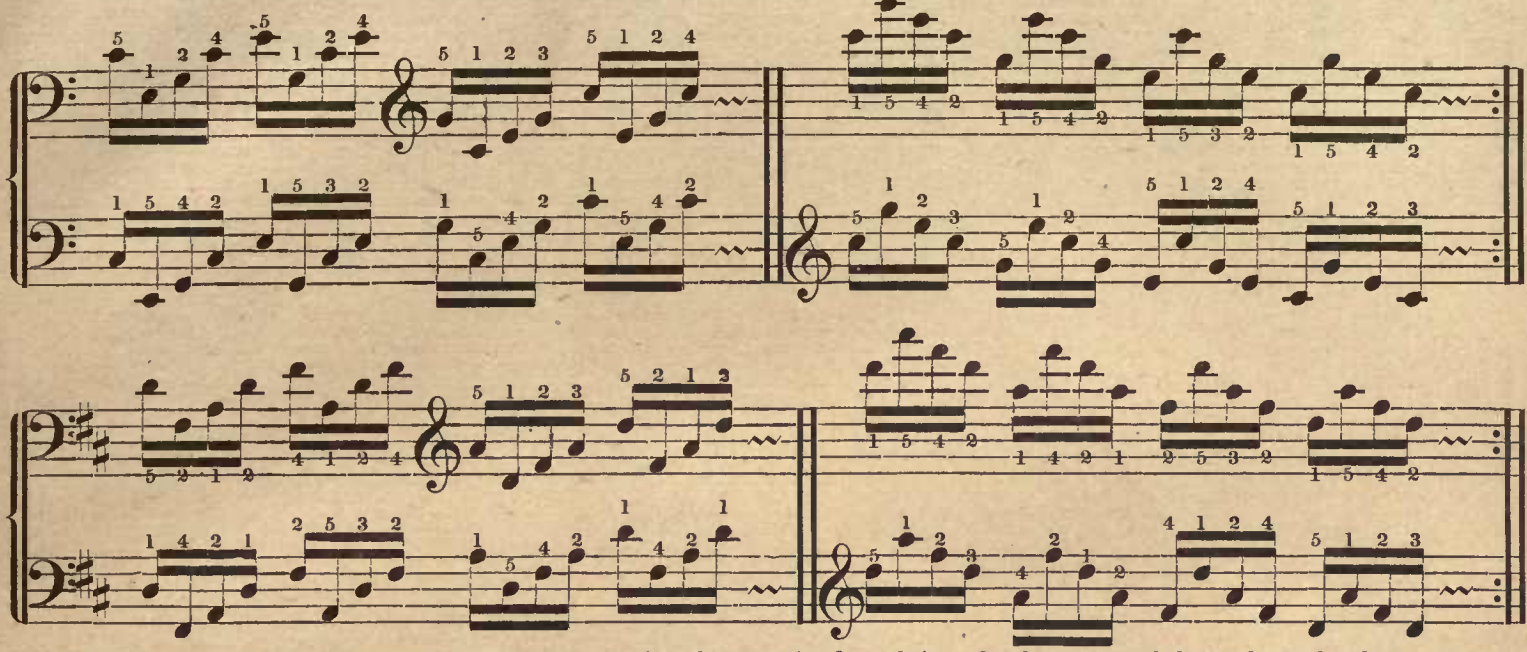
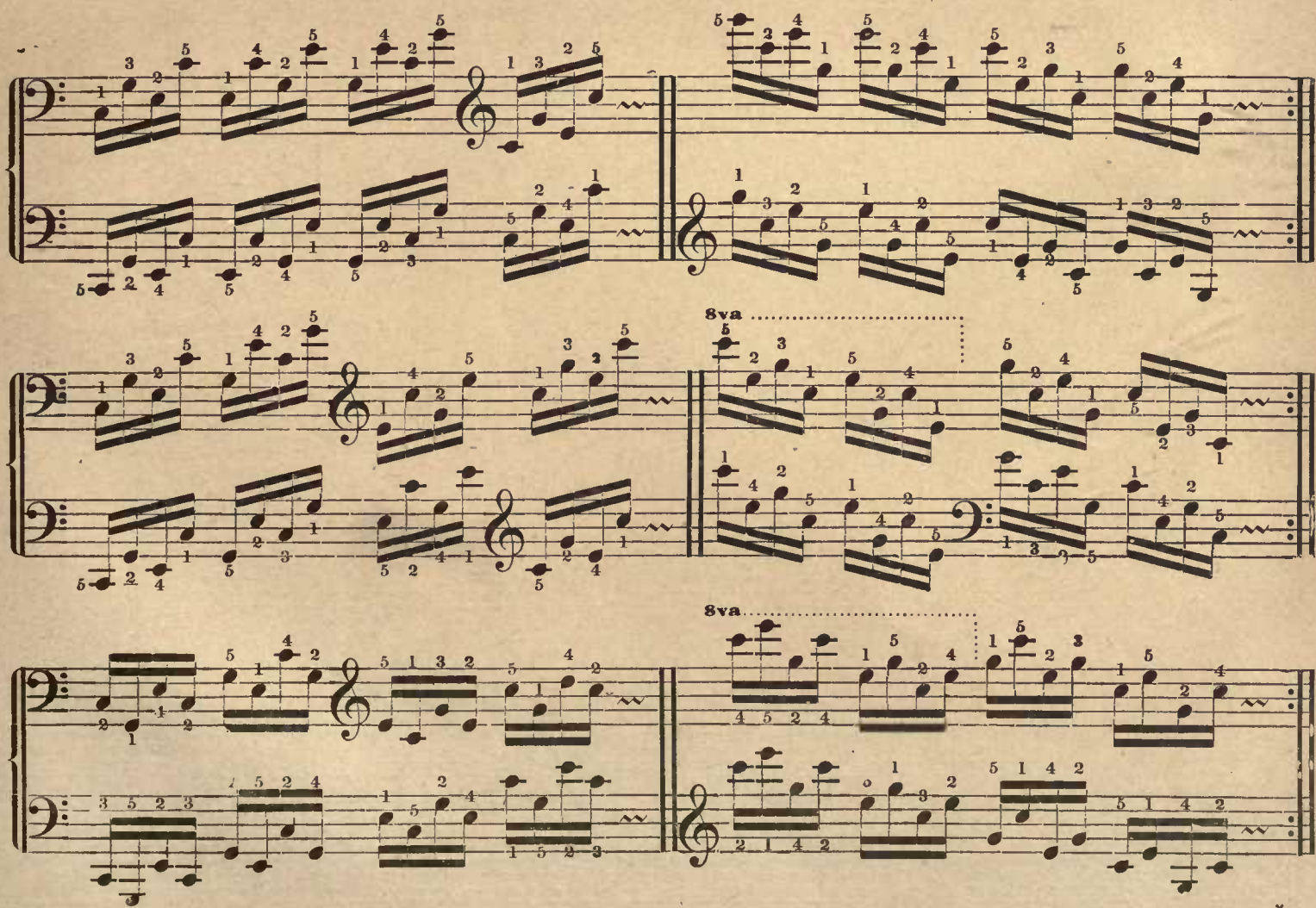
Exercises in Broken Chords.

Continue this exercise through another octave using the same fingering.



Imitate this exercise in all the scales the pupil has thus far practiced, applying the fingering of the scale or that here given.



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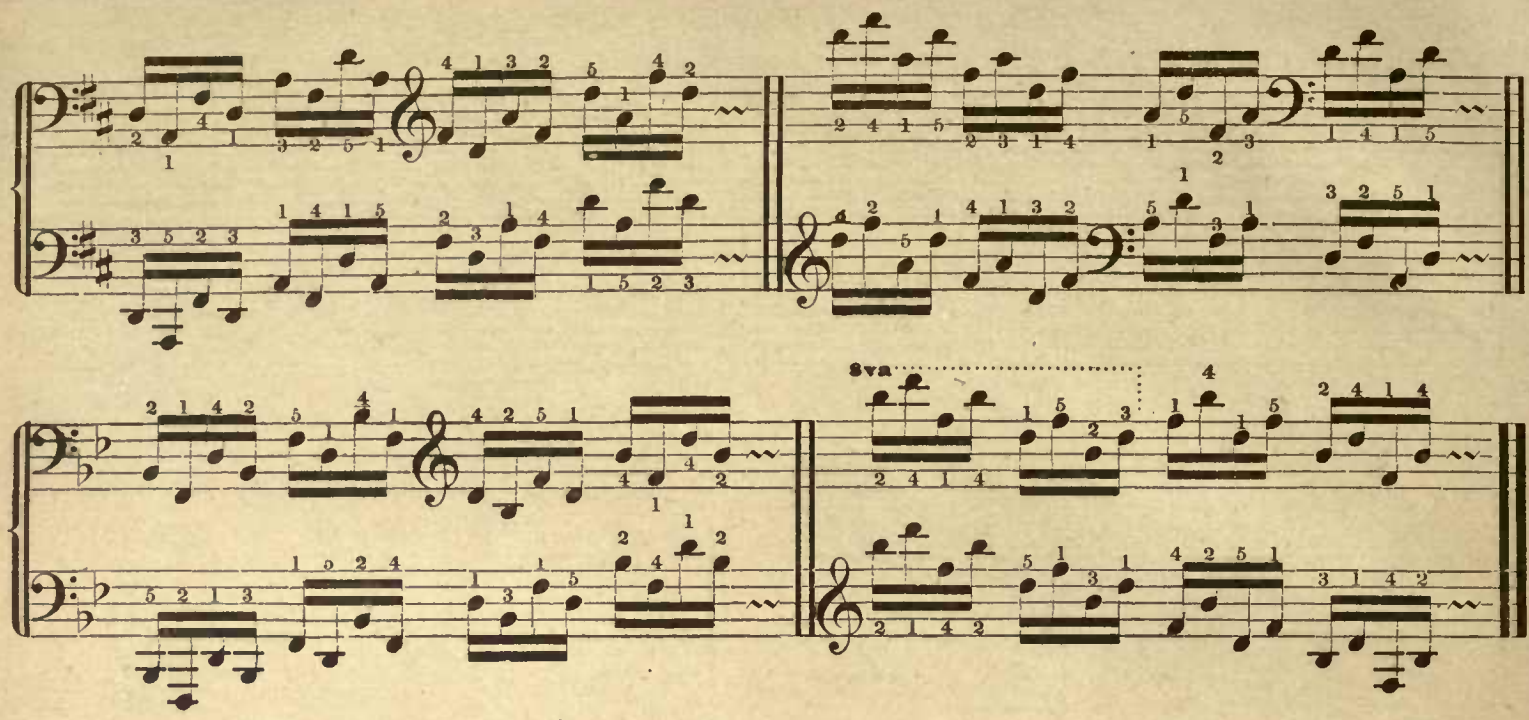
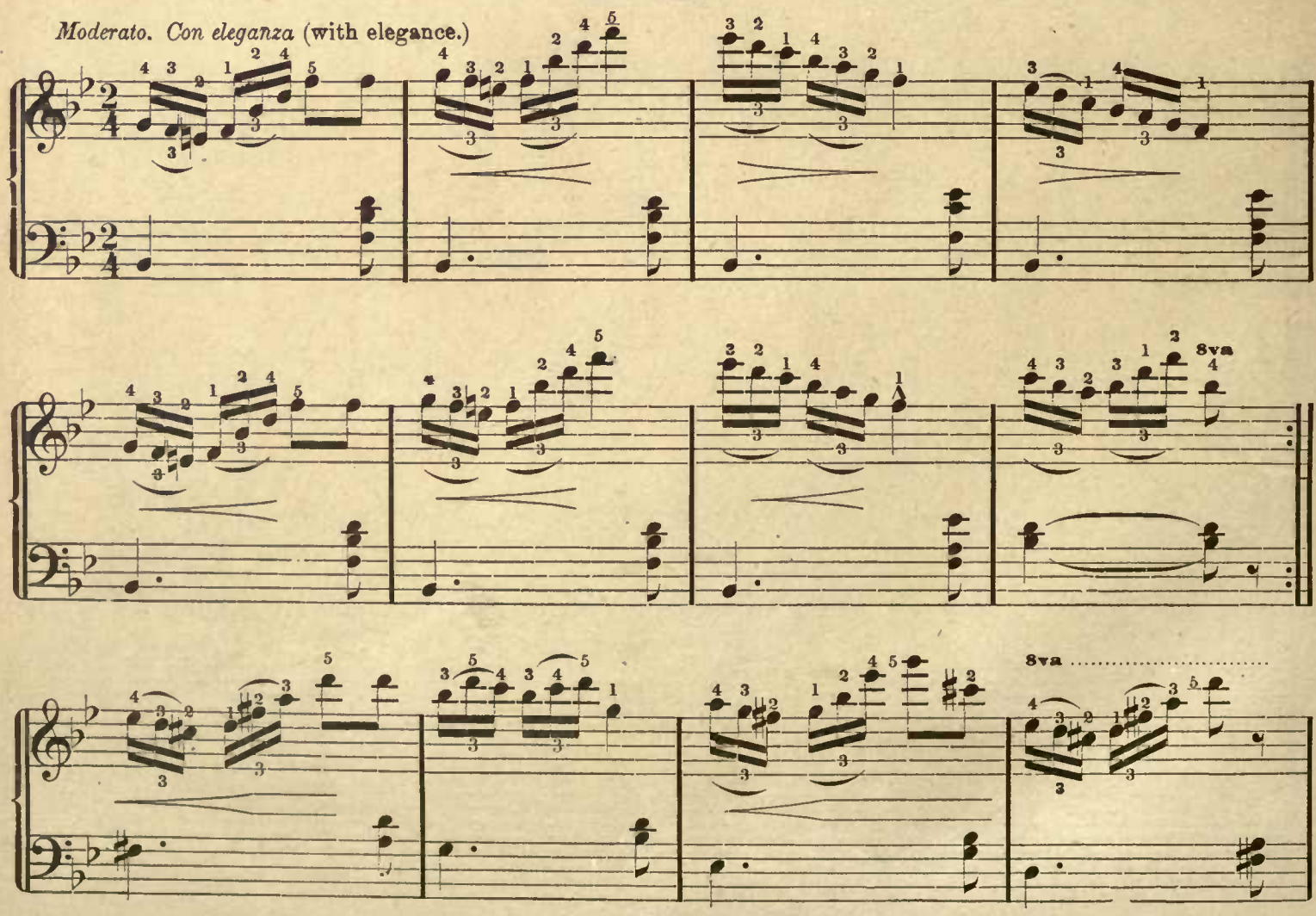


ETUDE.

Moderato. Con eleganza (with elegance.)



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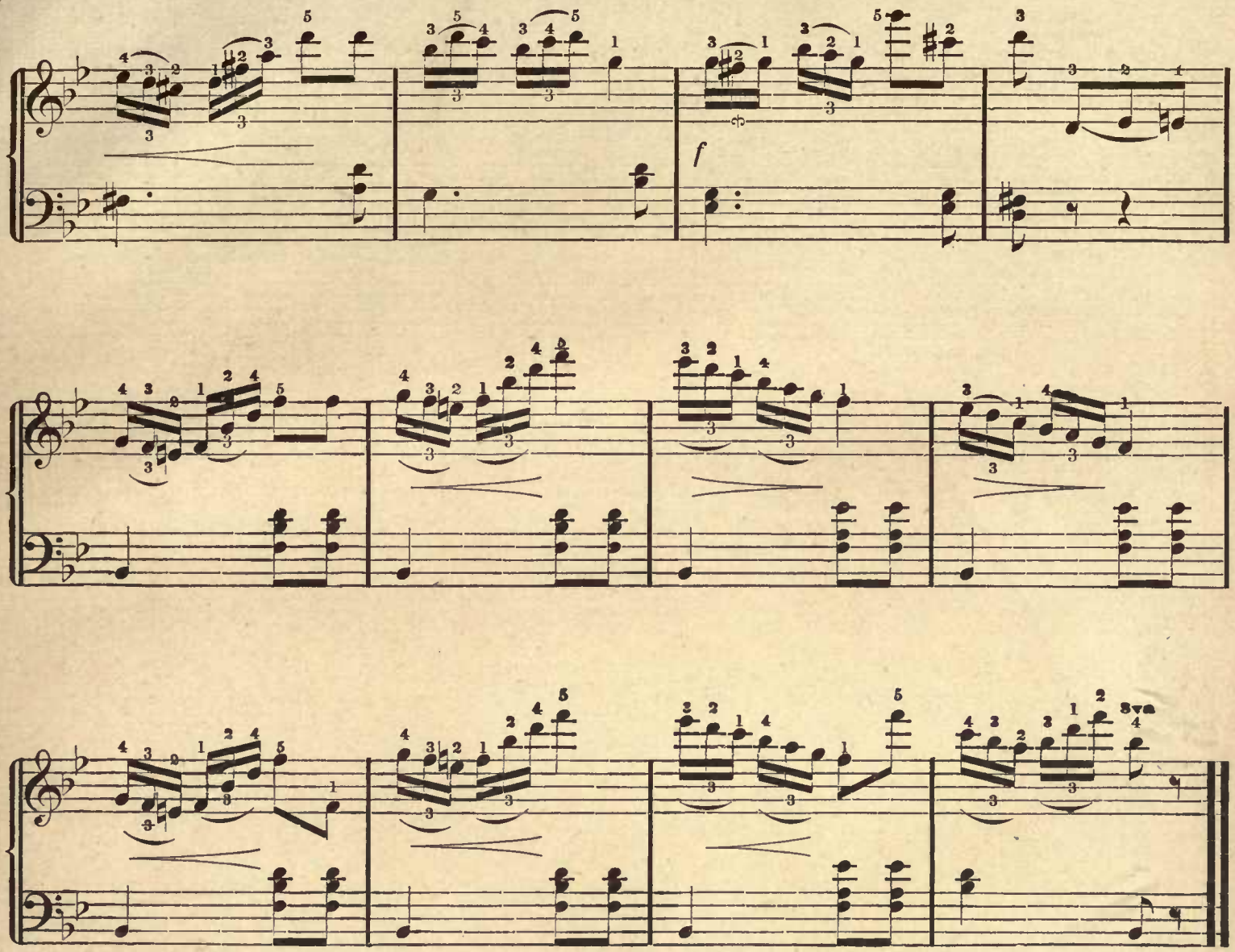
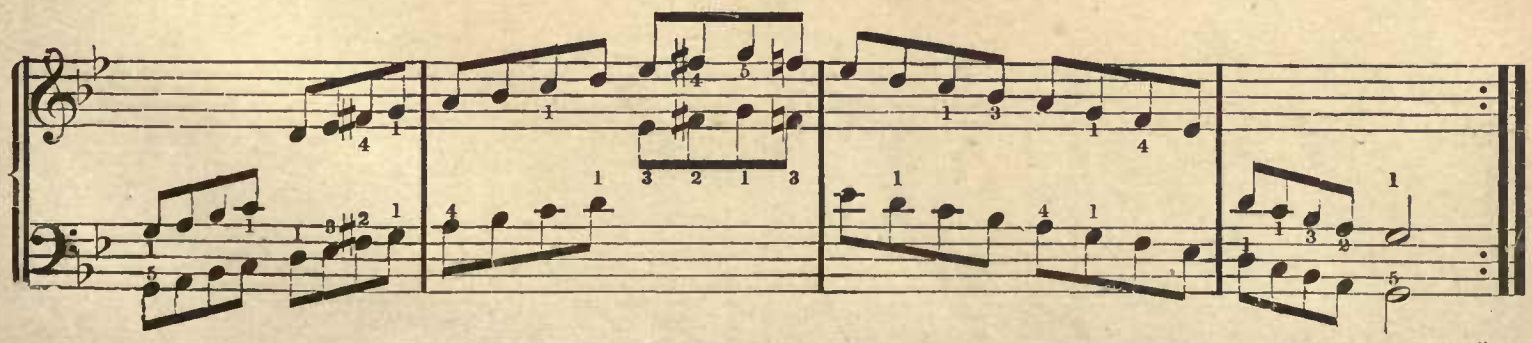


Scale in G-Minor.

Let the teacher, as in the previous lessons, explain the difference between D and G minor scales.

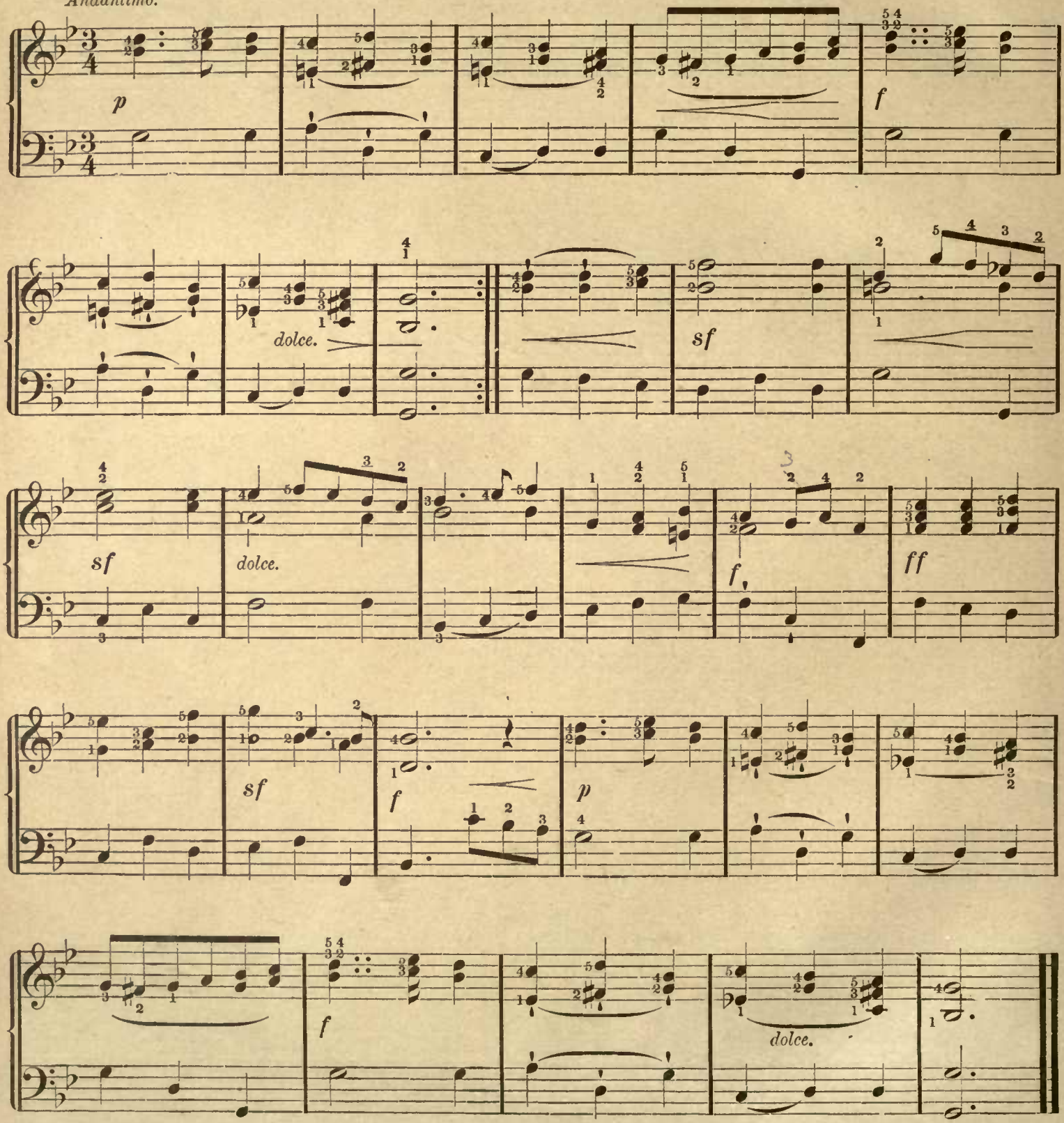


*

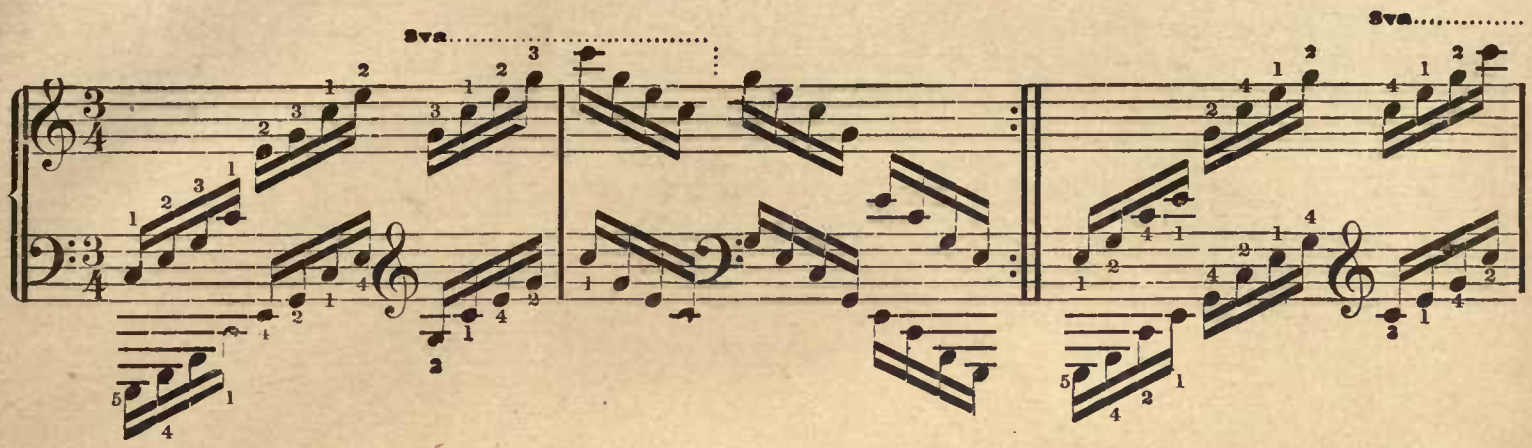
MINUETT.

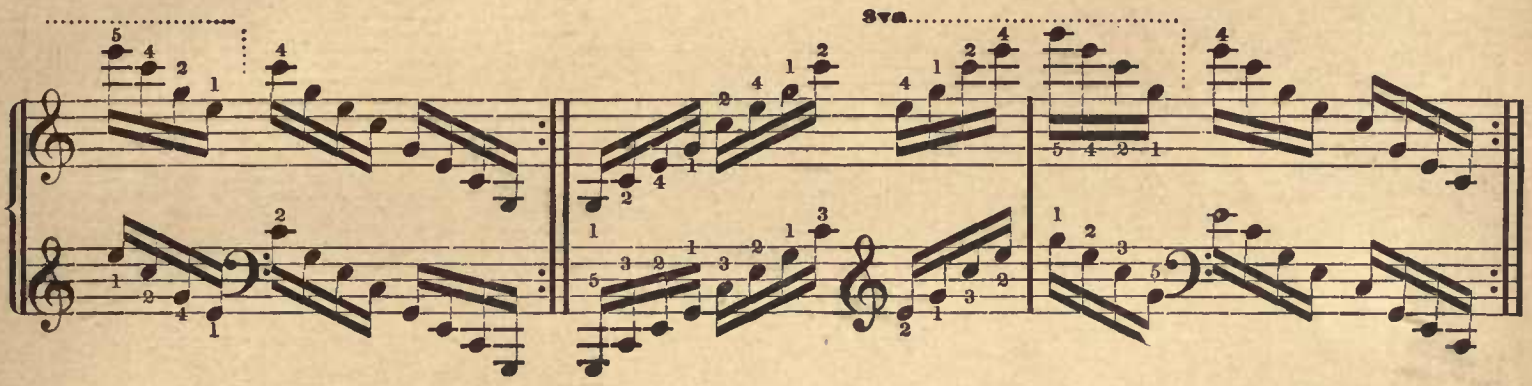
This is a selection from Handel's Opera "Almira." The Minuett is a dance which originated in France and was first danced at Versailles during the reign of King Louis XIV. It is a slow dance always written in 3-4 time. Observe the change of fingering, also the double dot in the fifth measure.

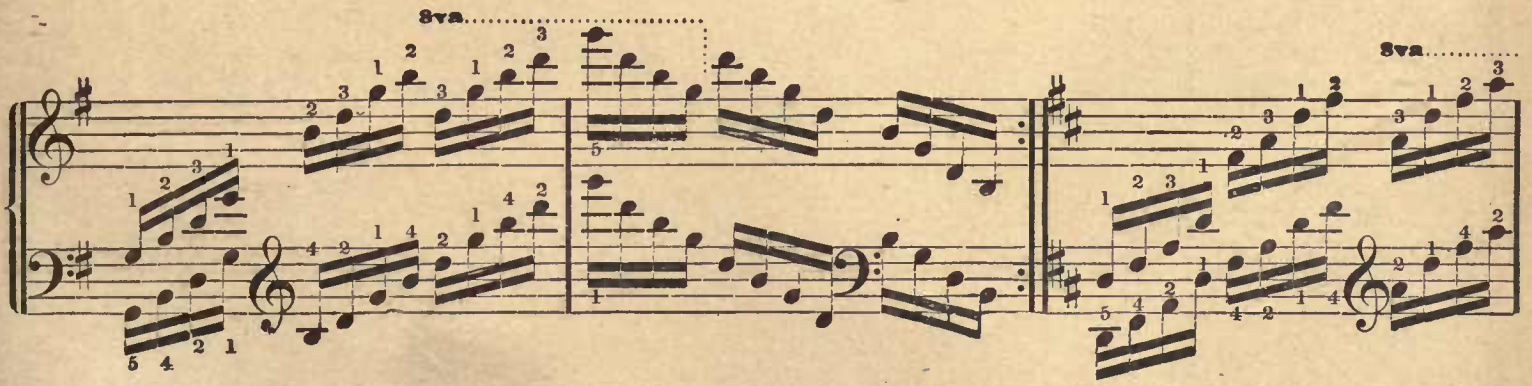
Andantimo.

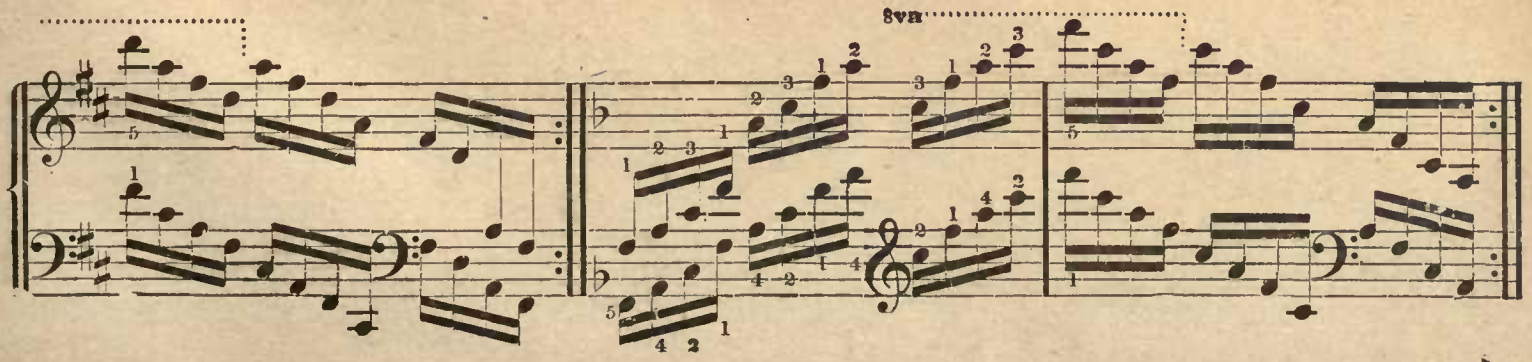


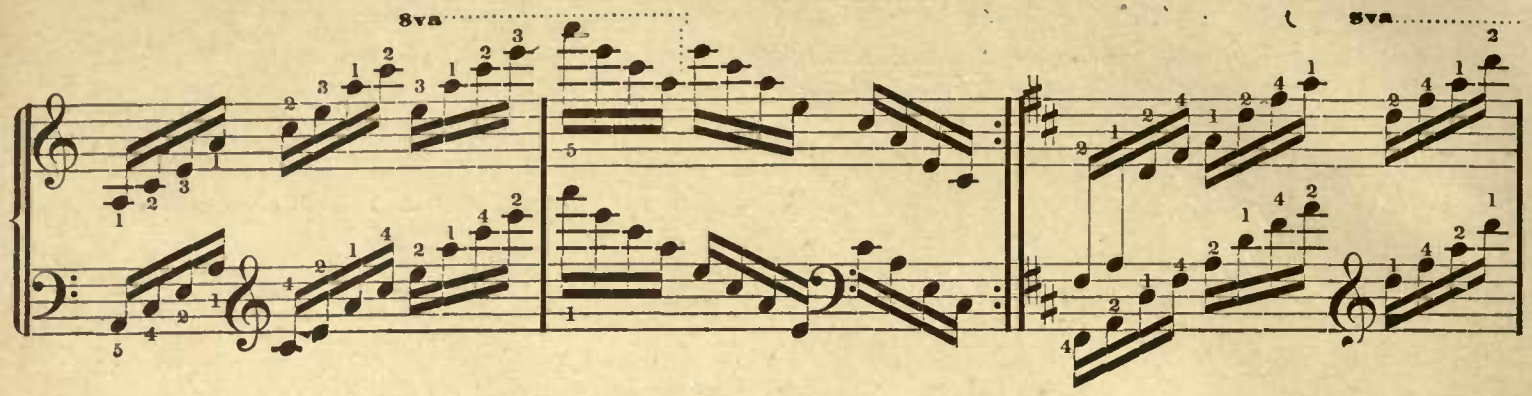
EXERCISES. Grand Arpeggios.

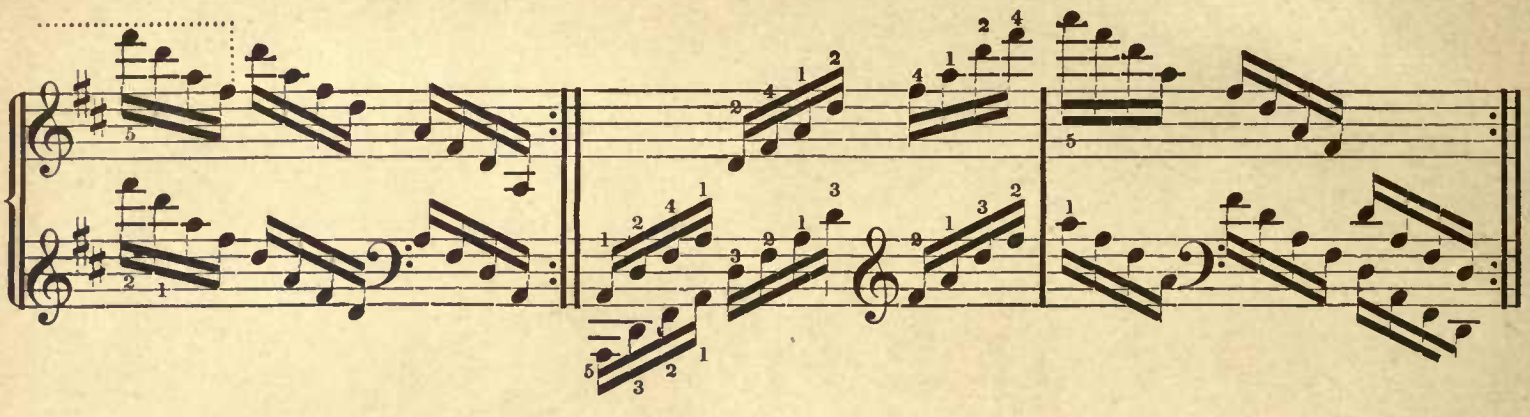


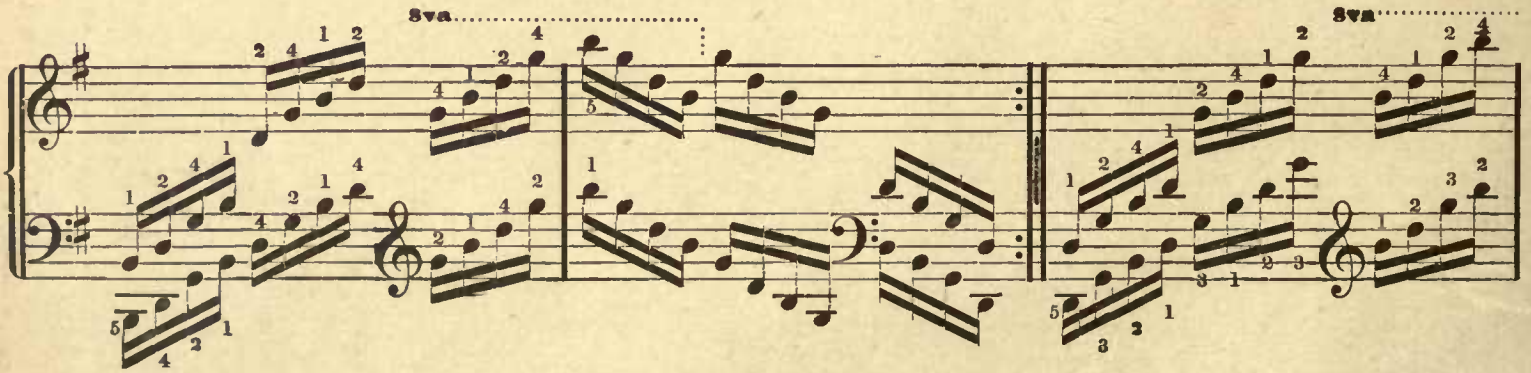


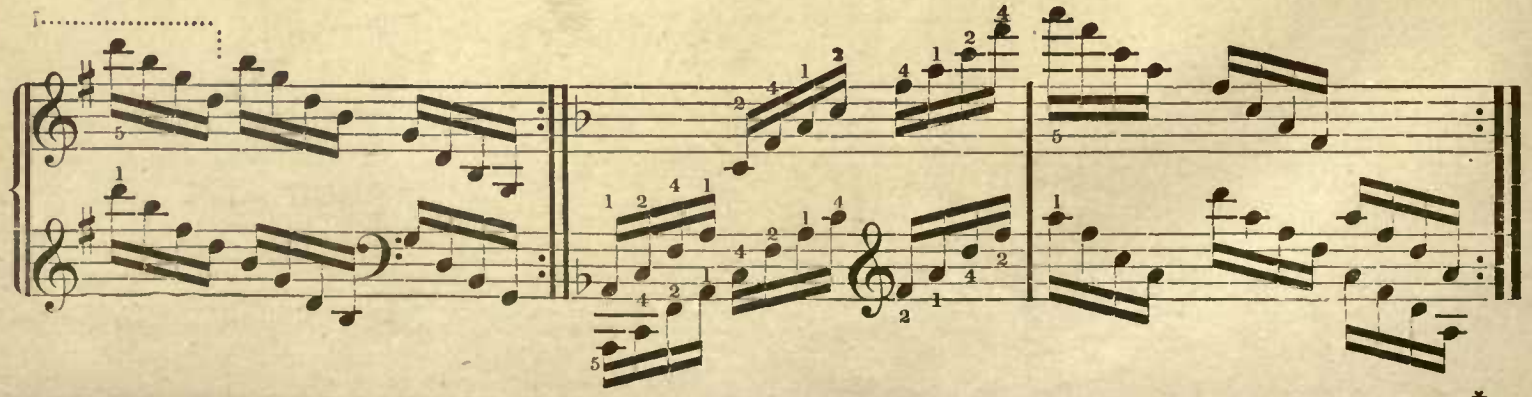





8va
8va

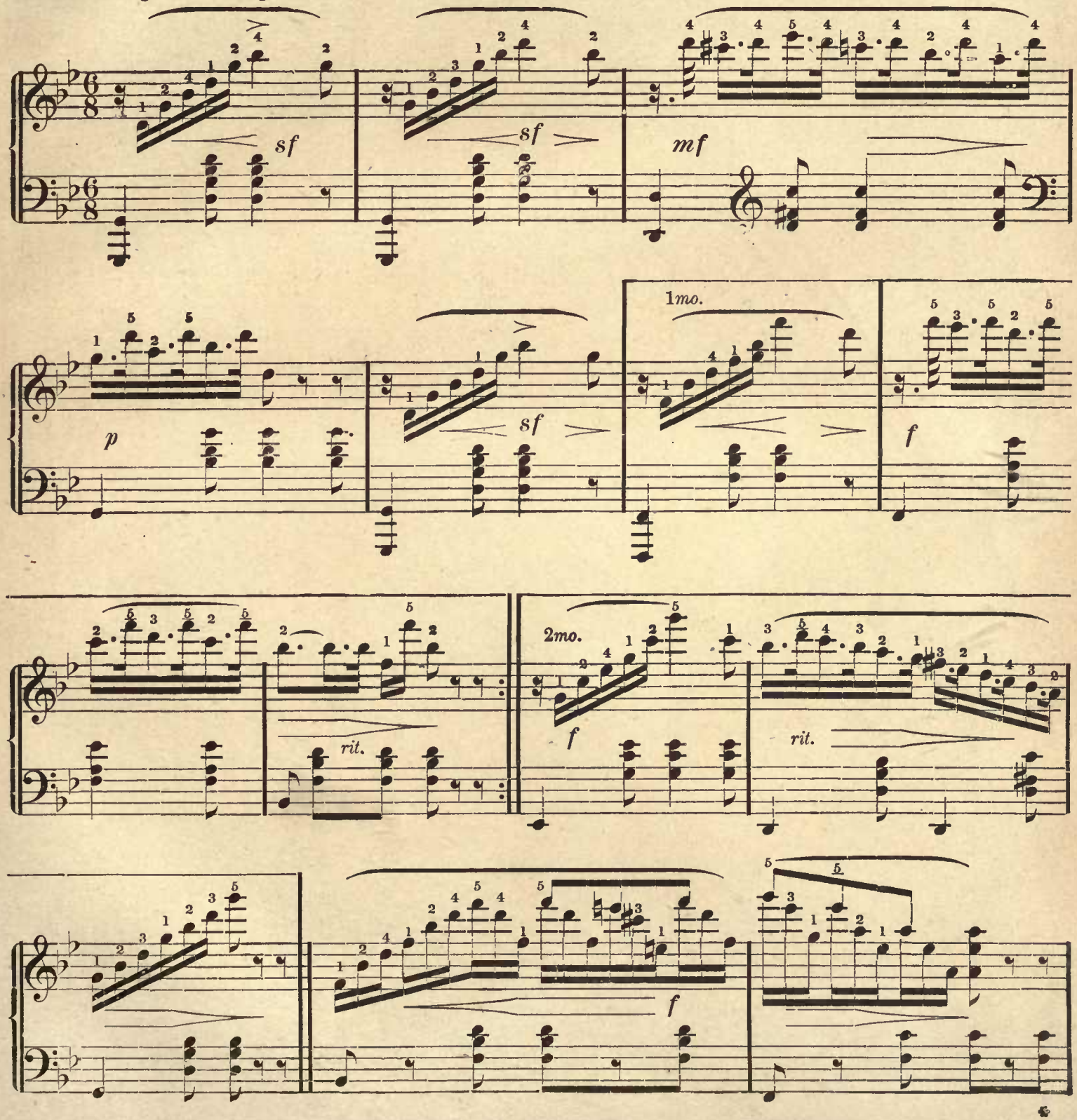


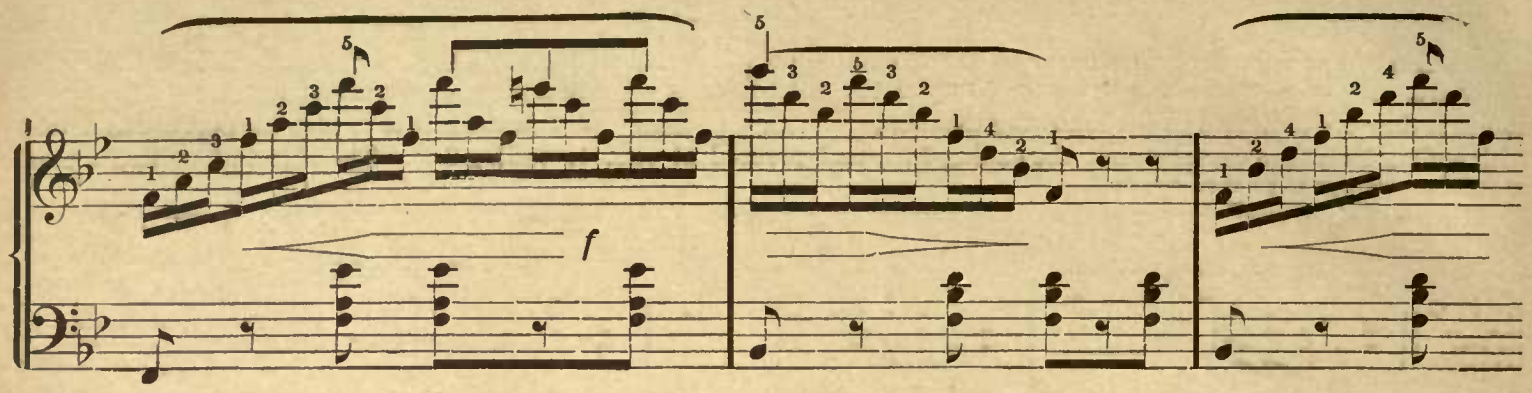

8va
8va

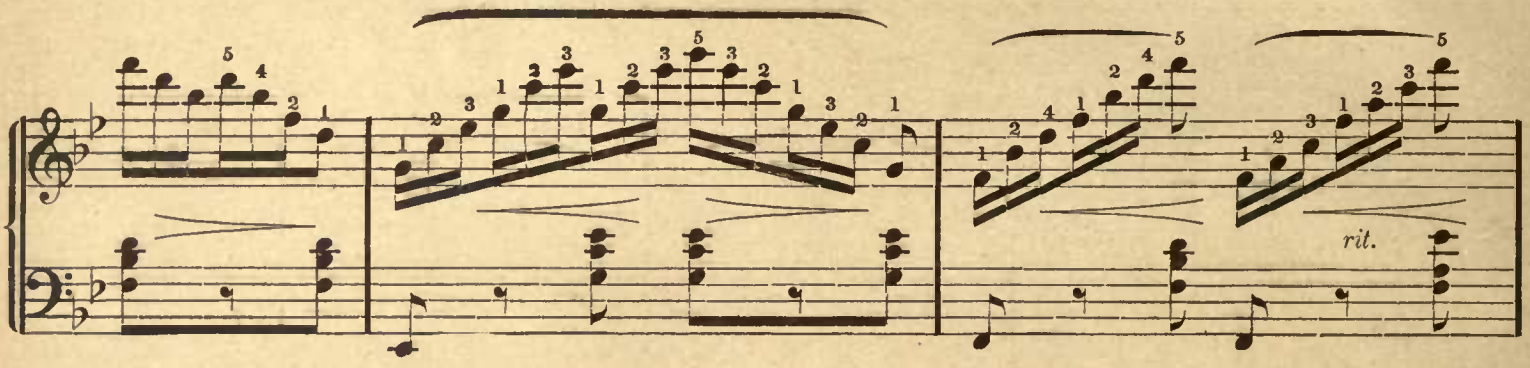


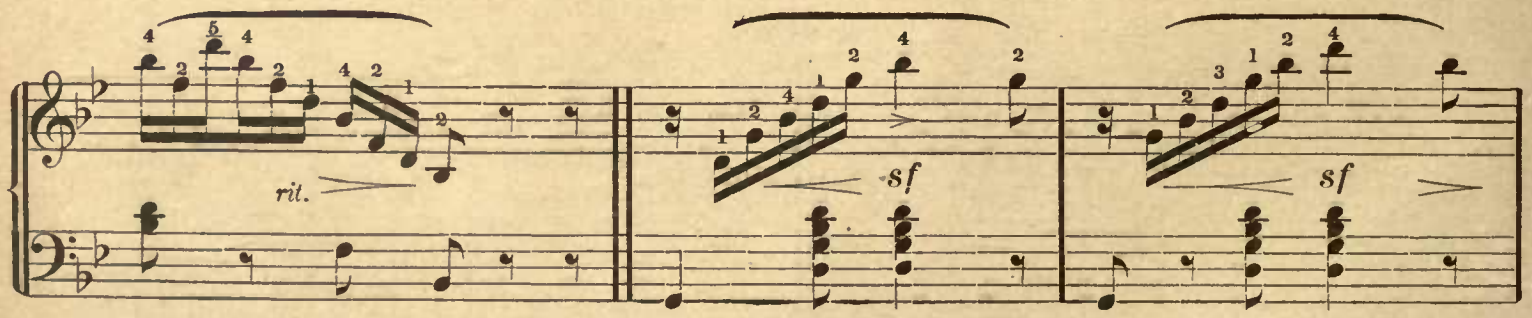
ETUDE.

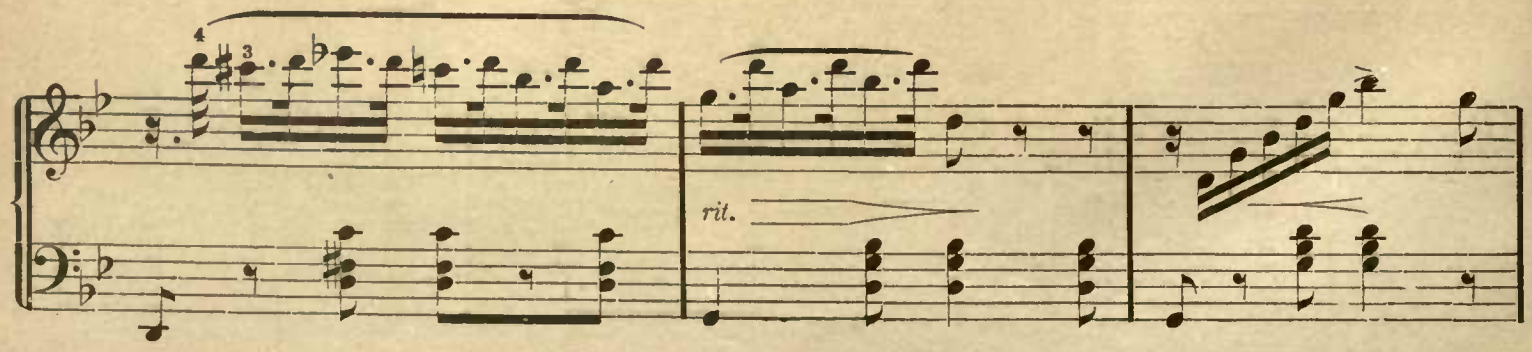
In this composition arpeggios occur in both hands. Be not afraid of them. They seem more difficult than they really are. Especial care should be bestowed upon the dotted notes. When a piece or a part of one has two different endings, they are indicated in the following manner; | 1*mo.* | 2*mo.* | and the rule is to play the part the first time with ending 1*mo*, then repeat; omit the ending 1*mo*, and proceed at once to ending 2*mo*. The object of writing a piece with two endings is to save space.



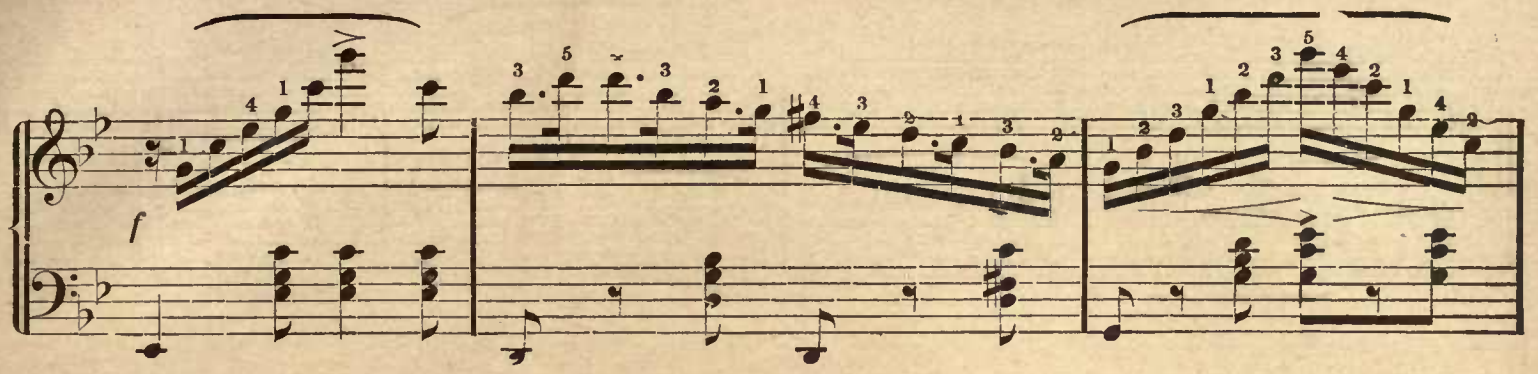

f

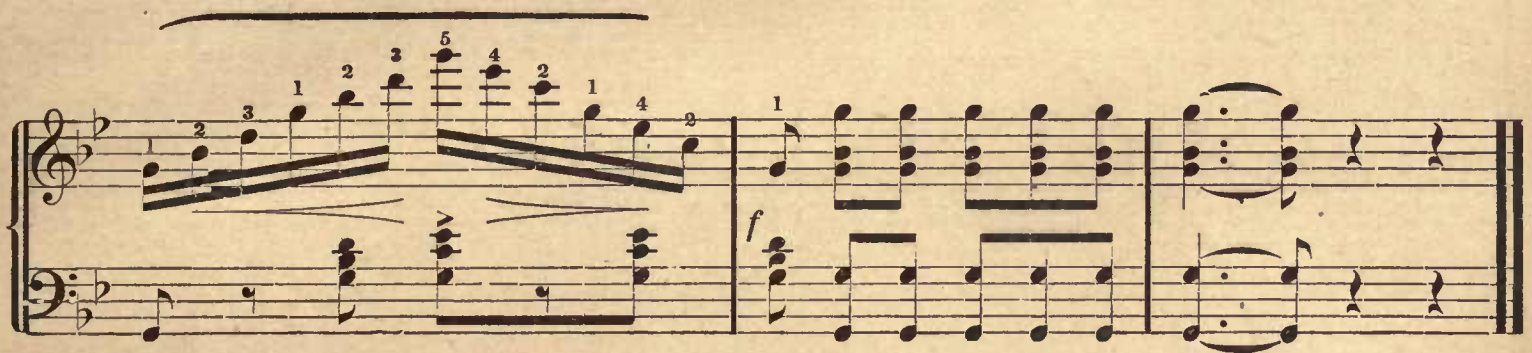

rit.


rit.
sf
sf


rit.

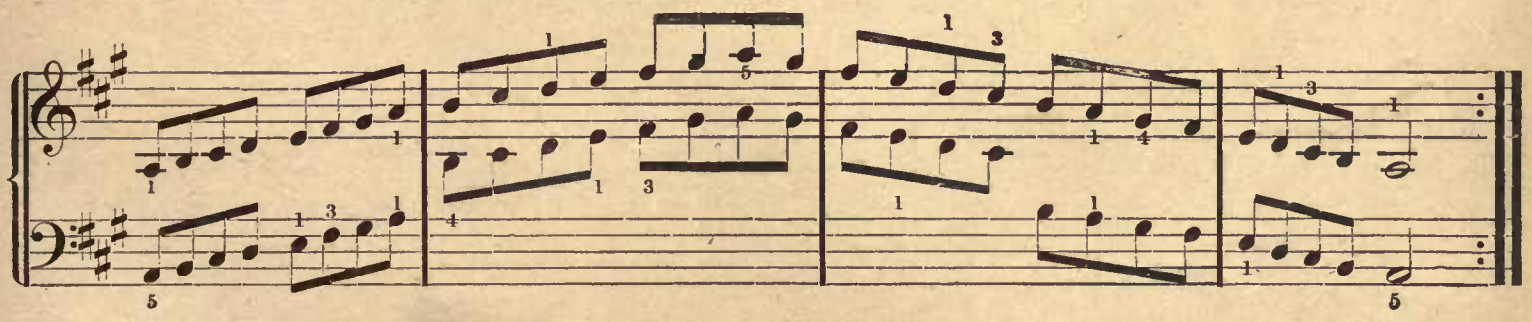
*



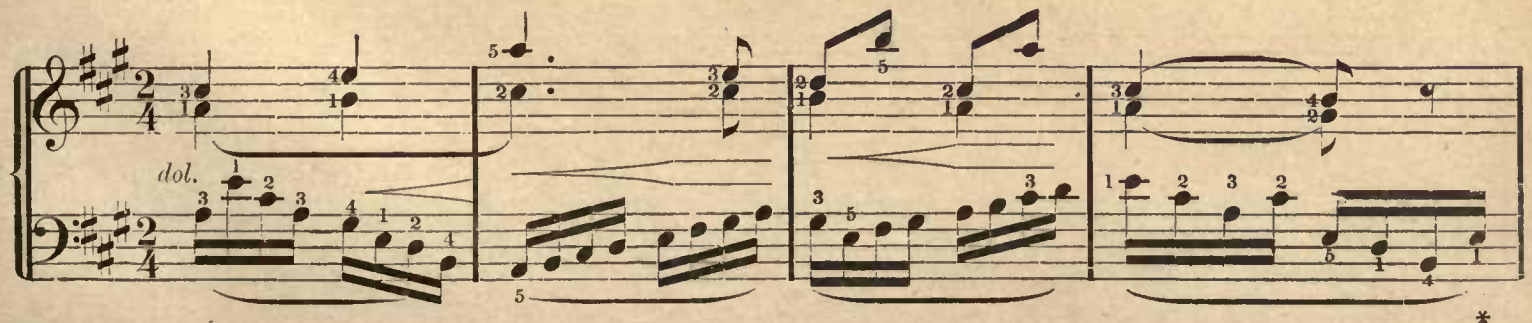


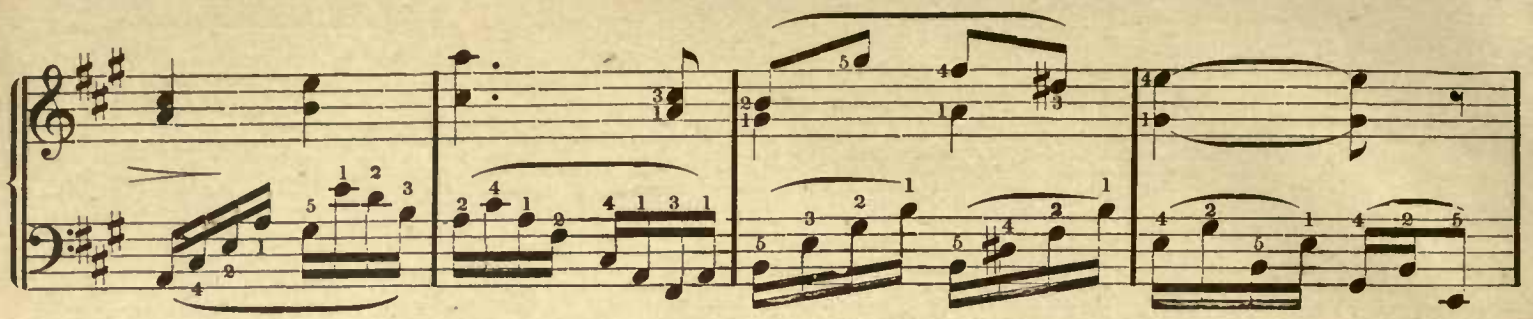
Scale of A-Major.

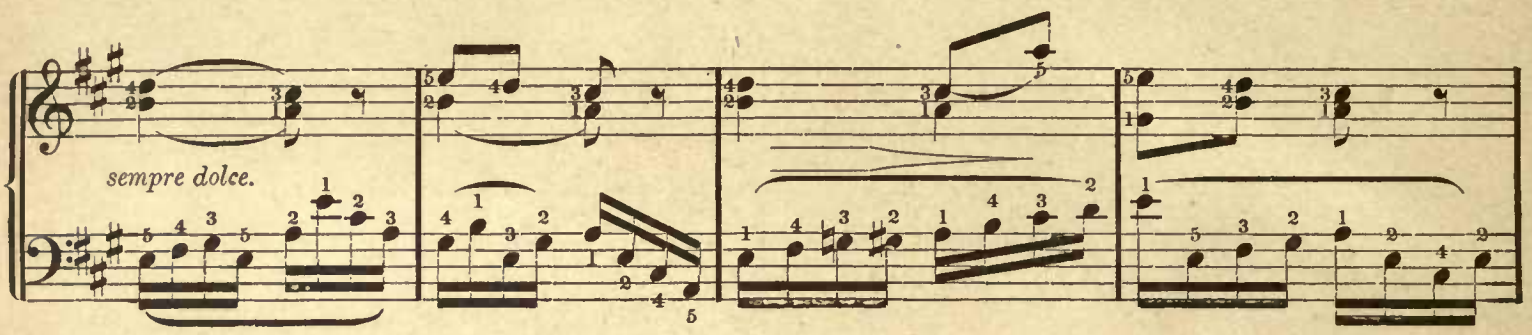
We have advanced from the key of C, by stepping five tones upward to G, the scale that has one sharp; next to D with two sharps; and now we will proceed to A, with three sharps. The teacher will ask the pupil to write out the A scale, and explain why three sharps must be used.

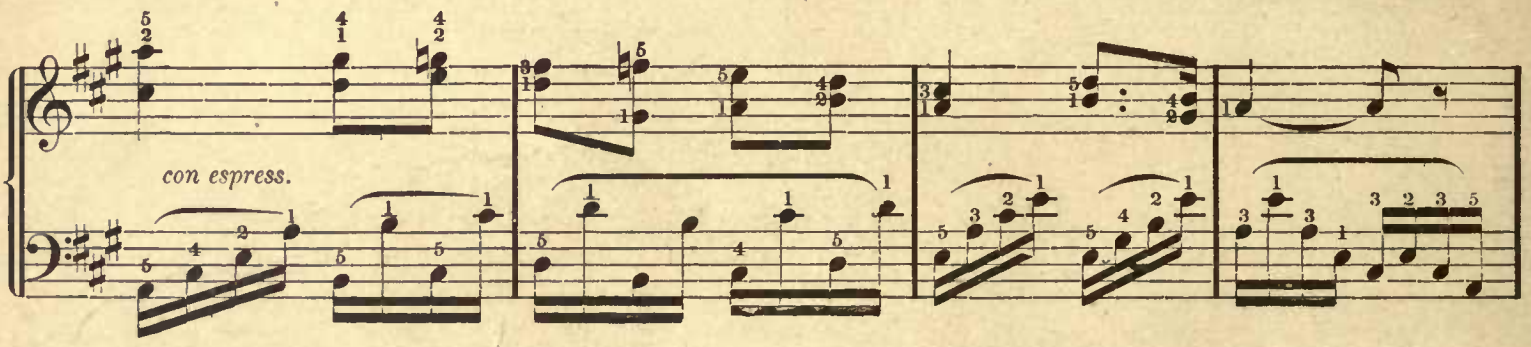


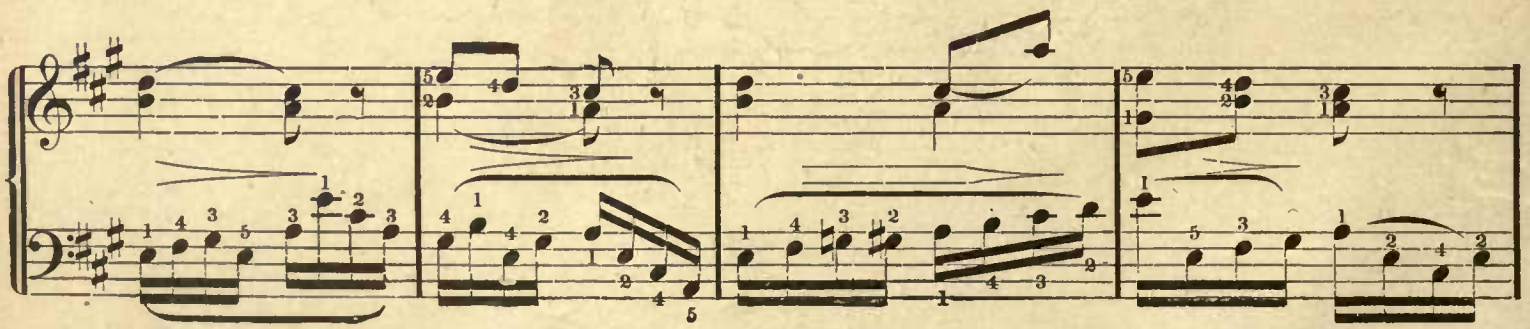
ETUDE.

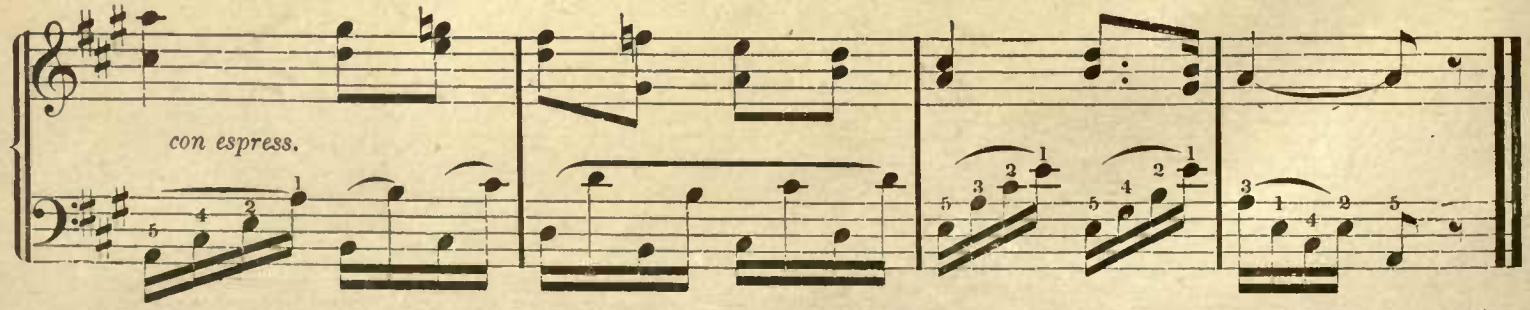





sempre dolce.


con espress.




con espress.

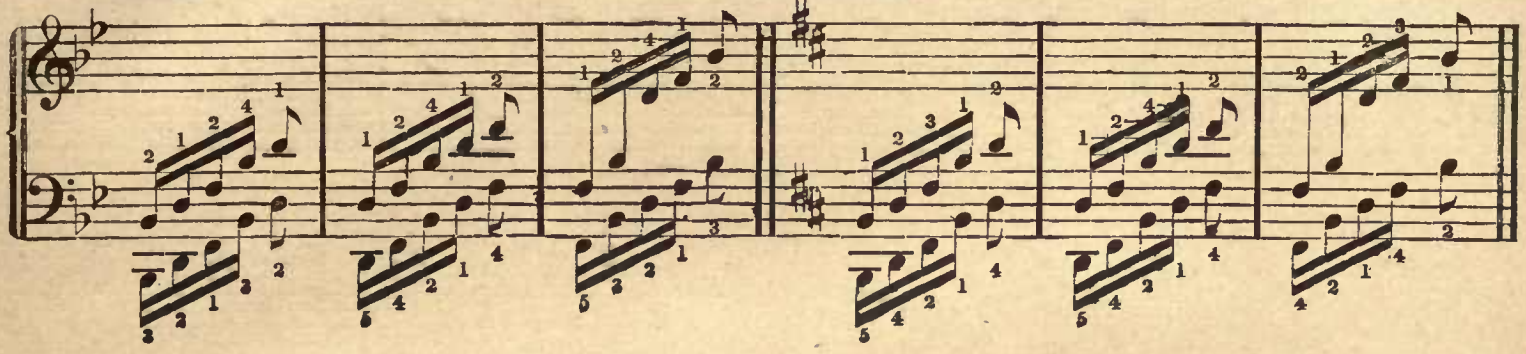
*

A. Rubinstein.

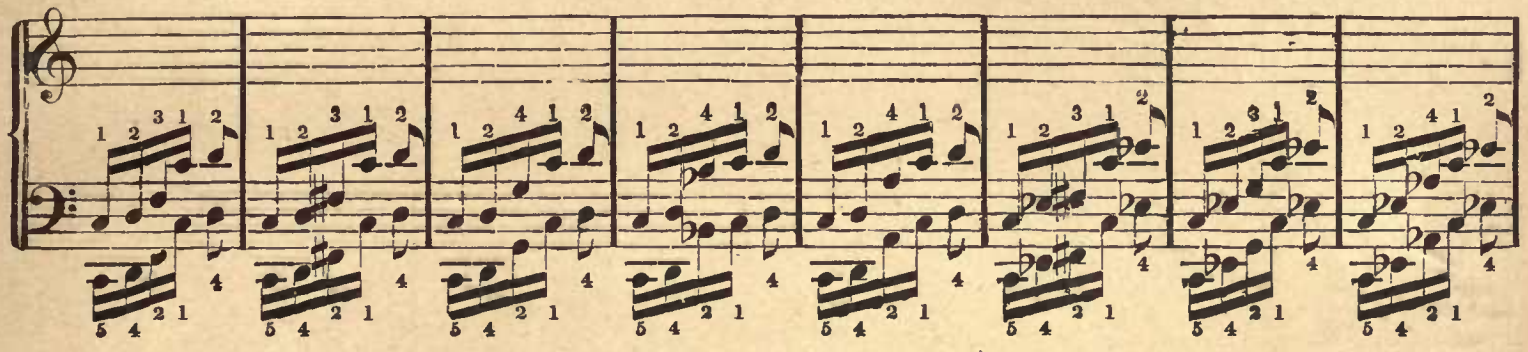
Broken Chords in Different Keys.

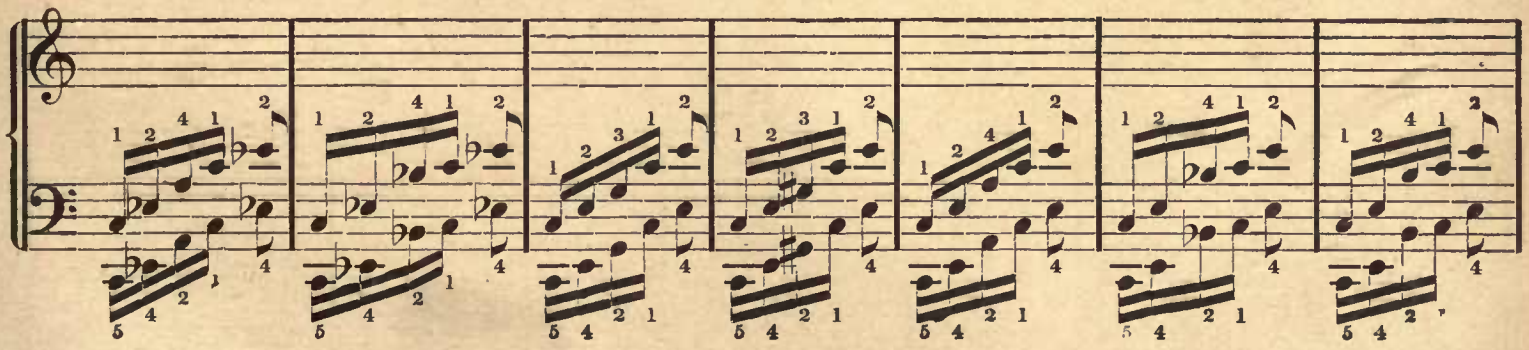
In E-flat and in all other chords having two black keys, the thumb comes on the single white one. These chords may, however, be played with the thumb on the black key.

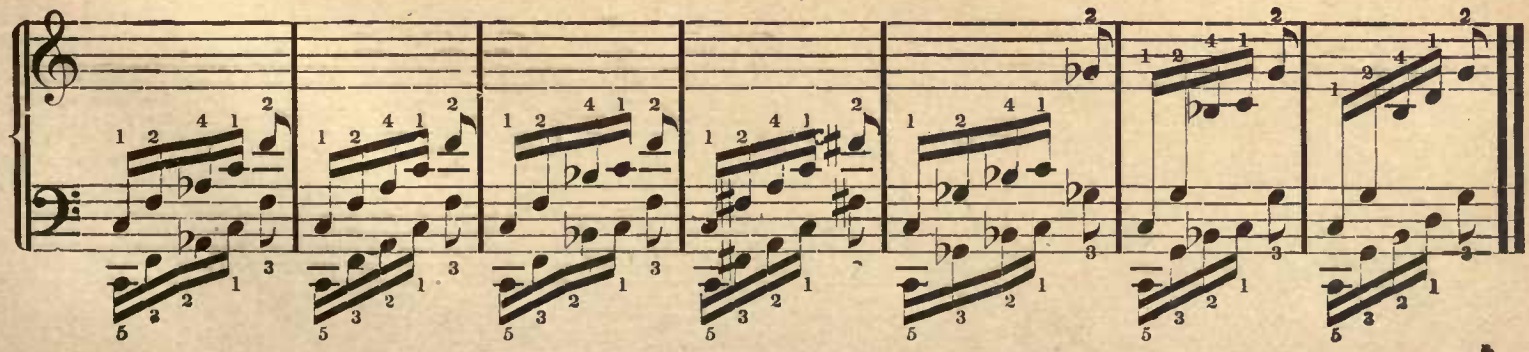
B-FLAT. B-MINOR.



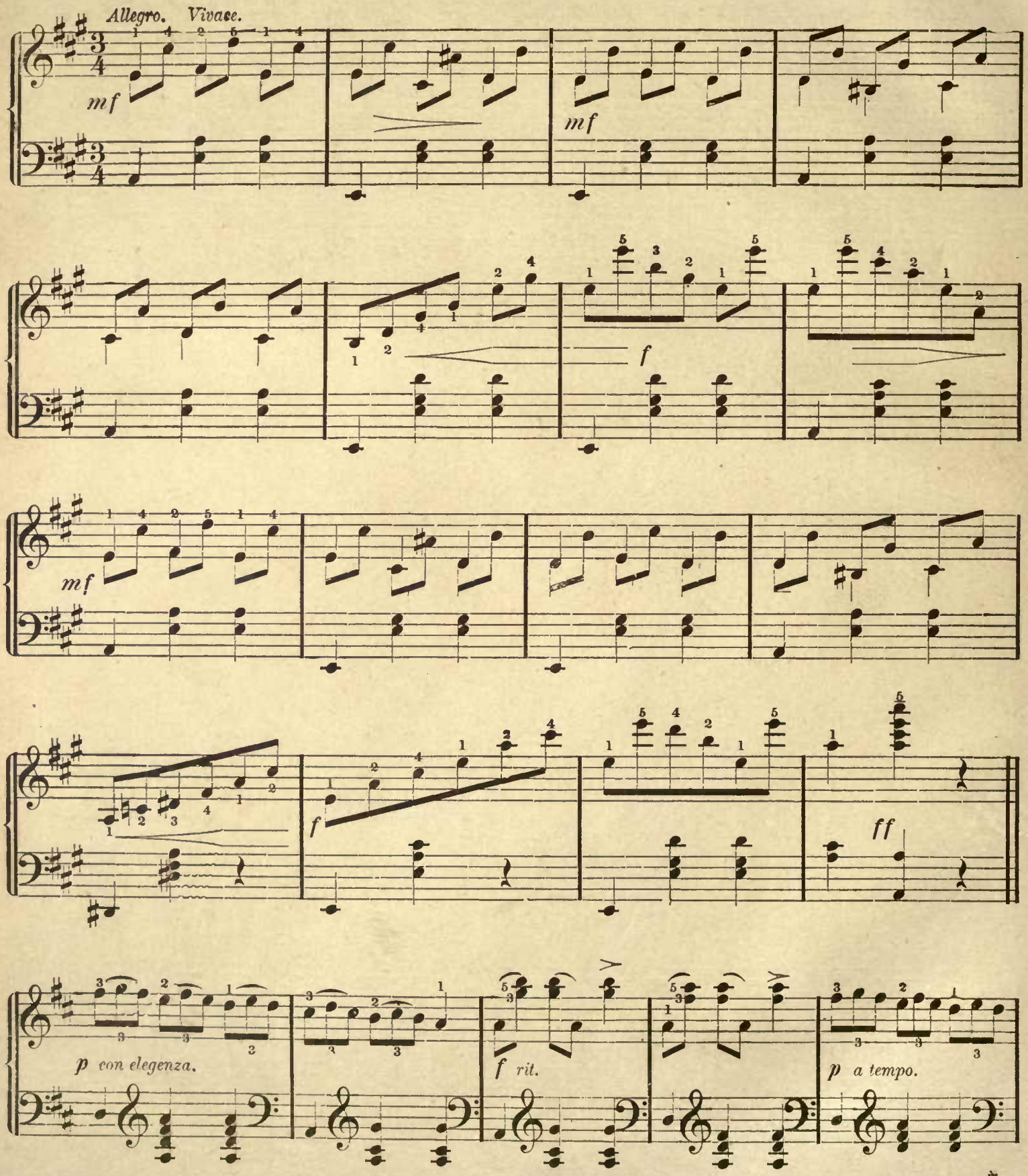
The following exercises are designed to accustom the finger to a greater degree of extension.







VALSE MELODIQUE.



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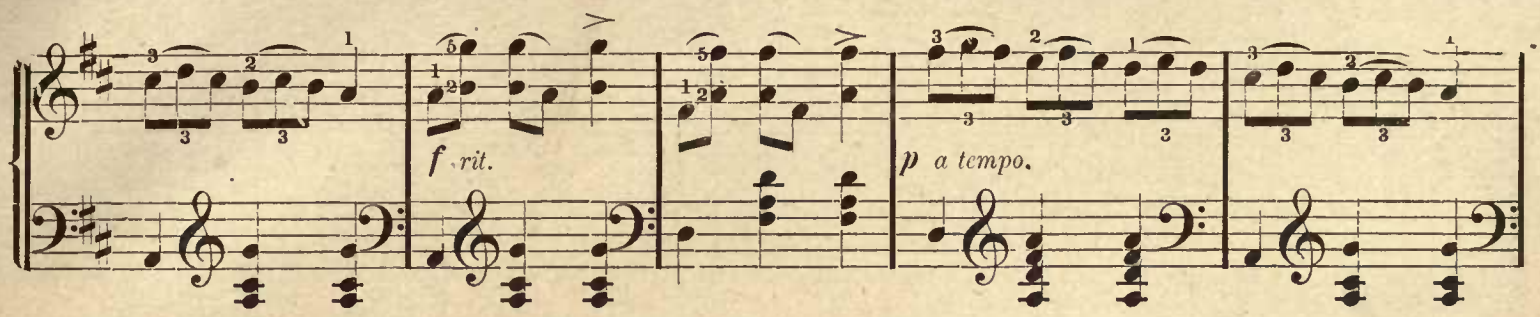
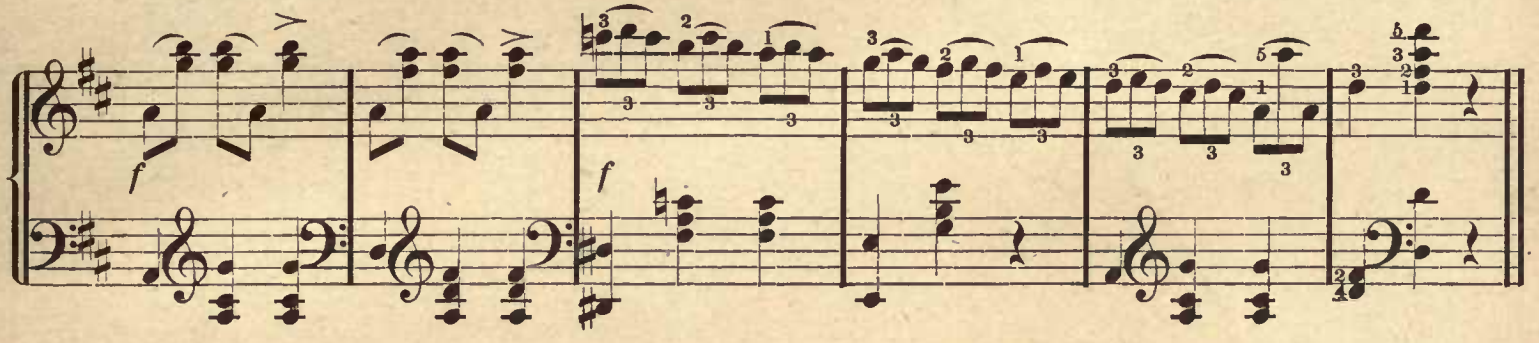
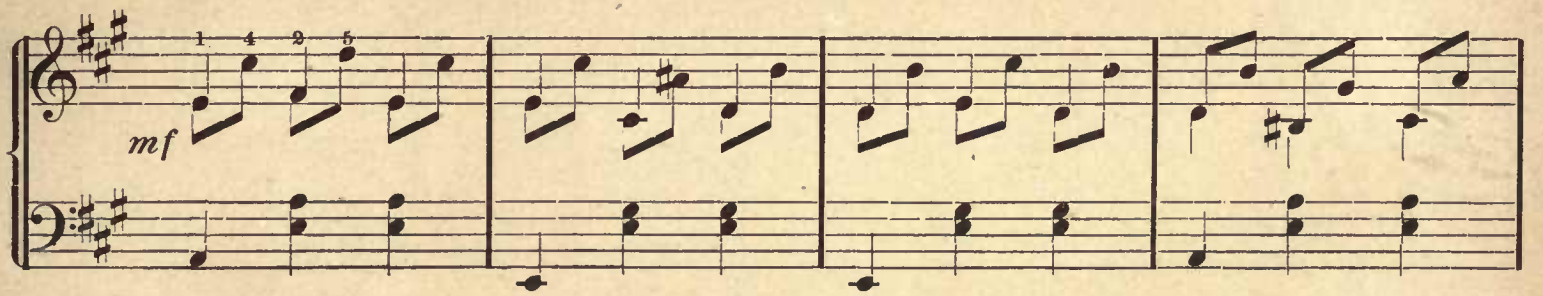
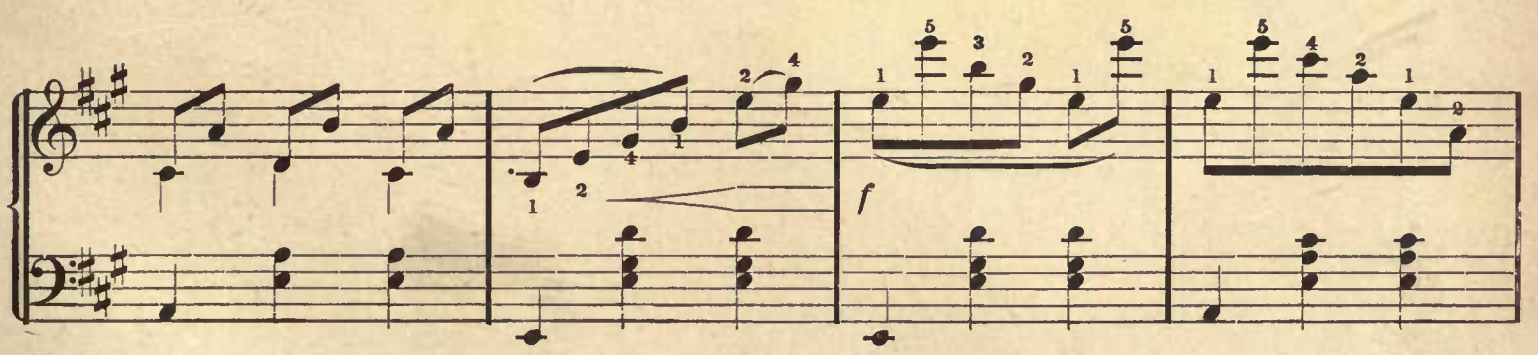
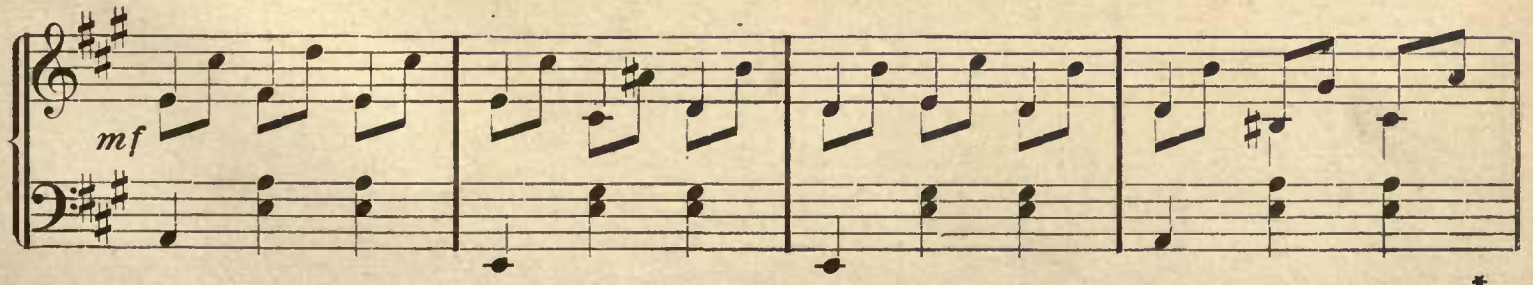
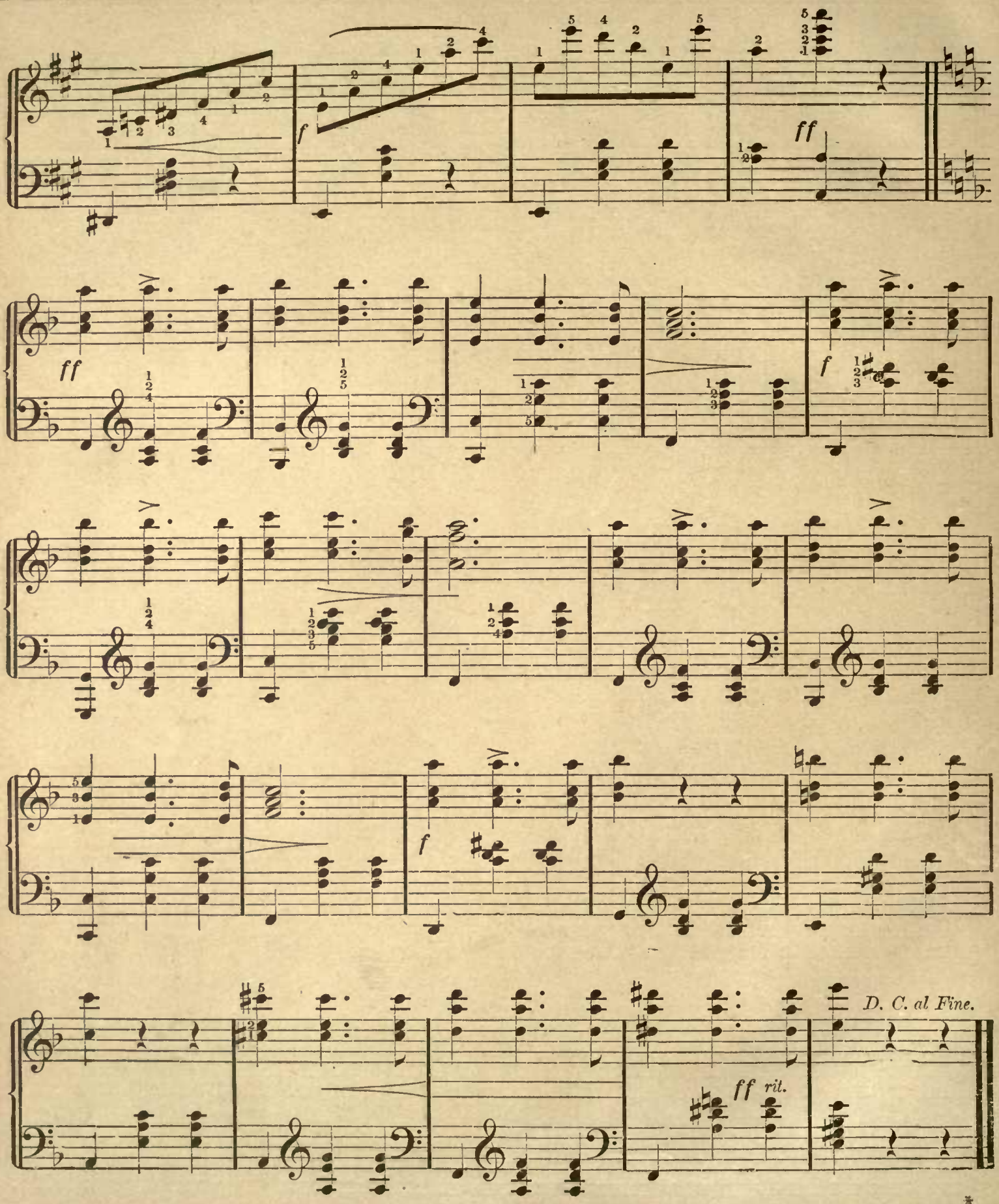

f rit.
p a tempo.


f
f


mf

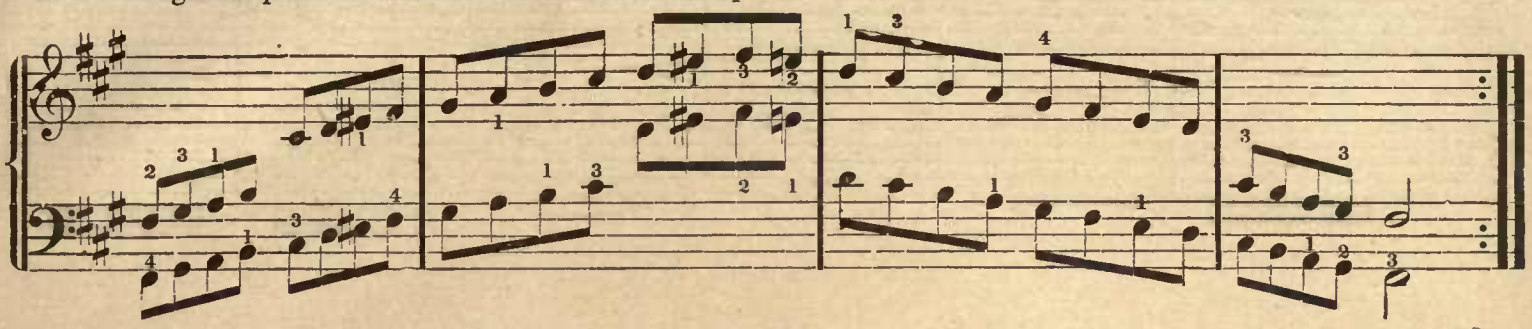

f


mf

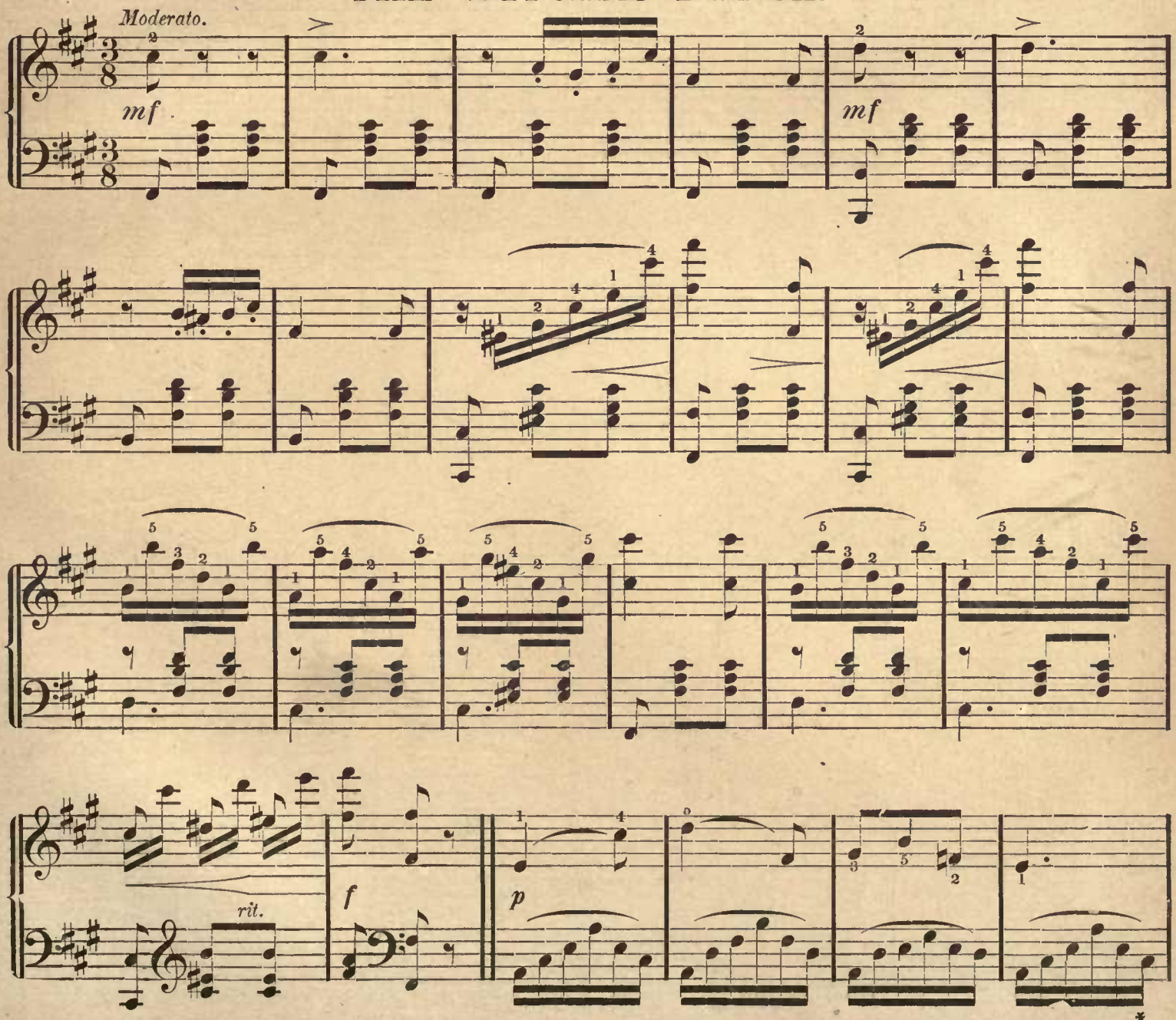

f
ff
ff
f
f
D. C. al Fine.
ff rit.

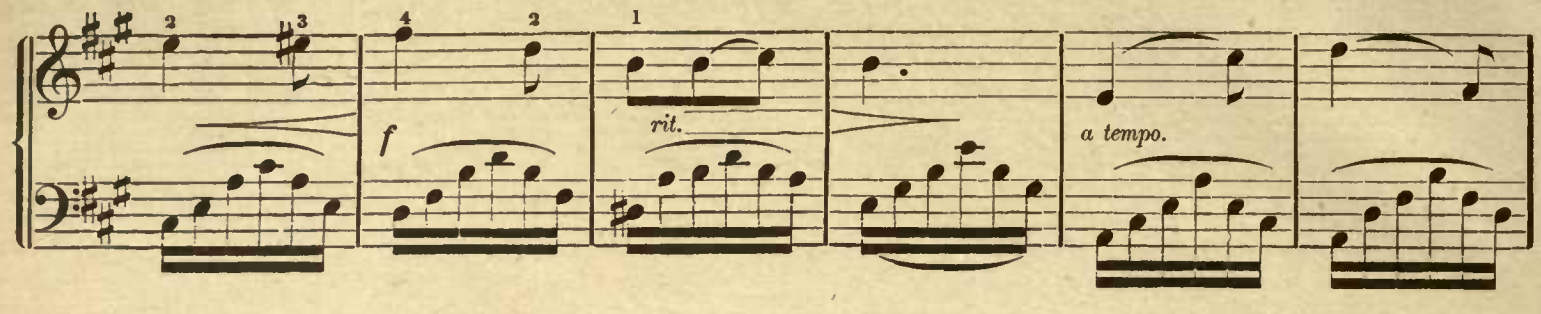
F-Sharp Minor Scale.

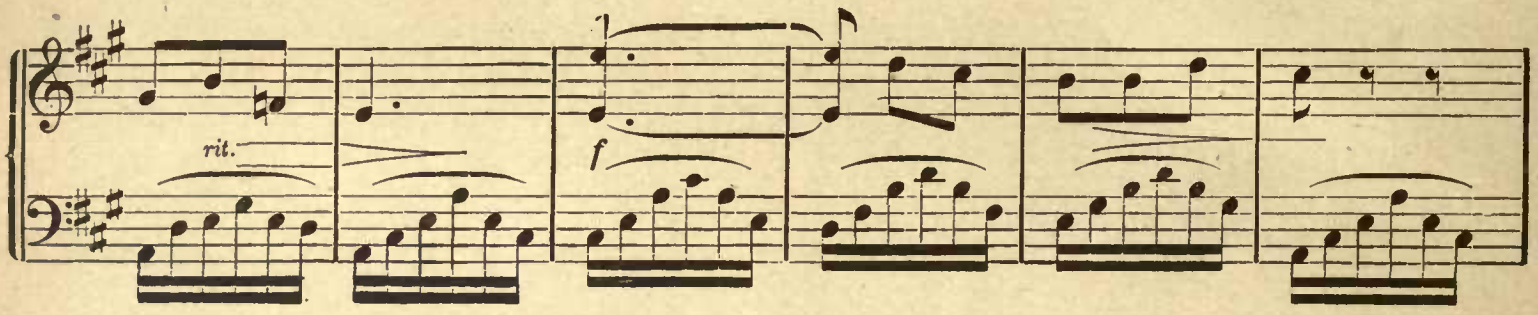
F sharp minor is the relative minor key to A-minor. It follows B-minor and is, therefore, five tones higher. The teacher will again explain the cause for the additional sharp.

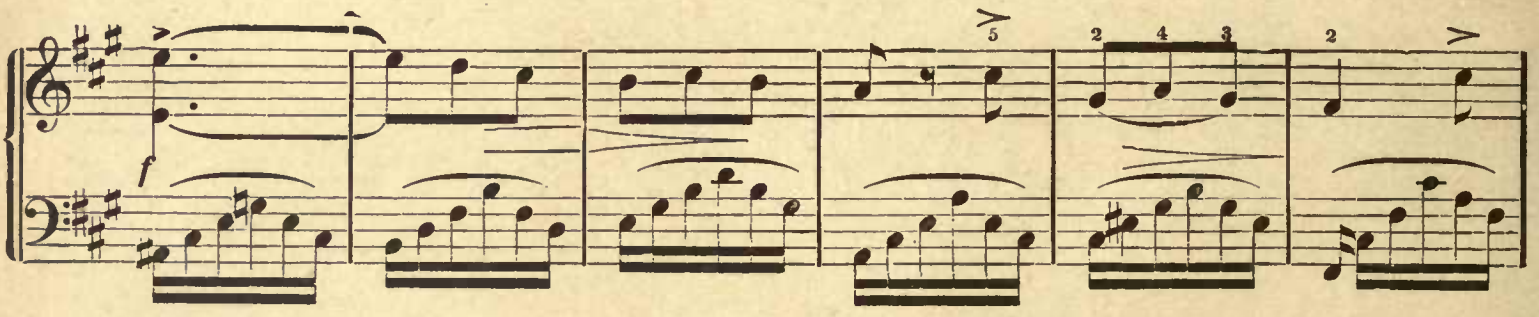


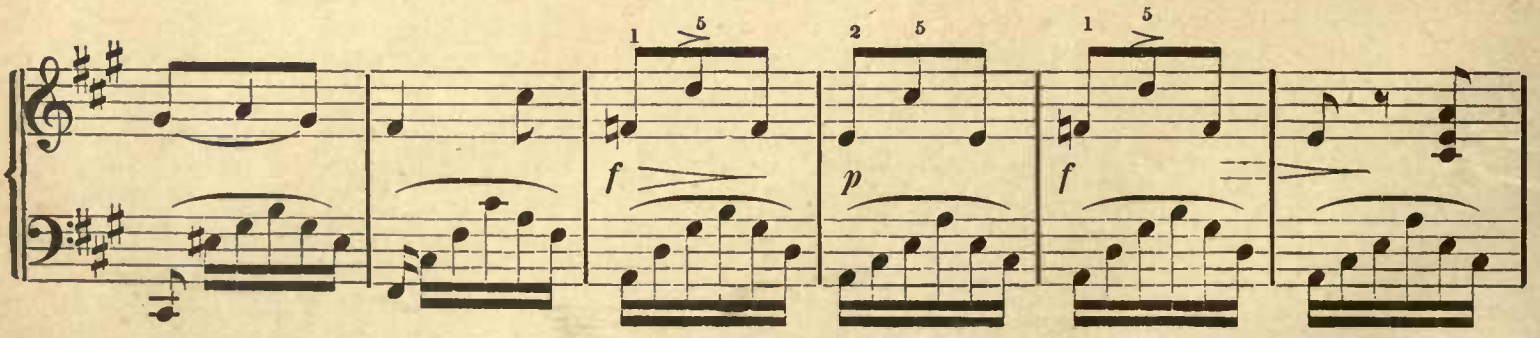
THE WITCHES' DANCE.

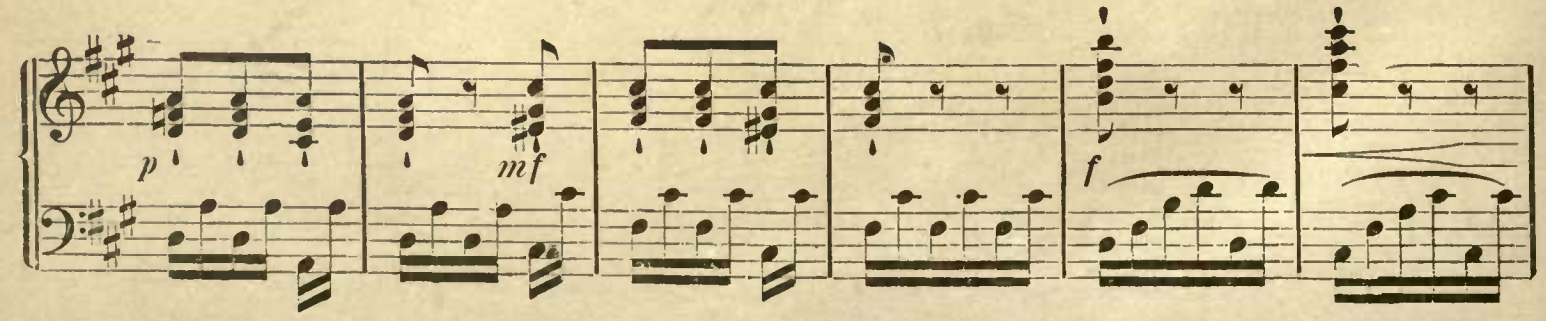


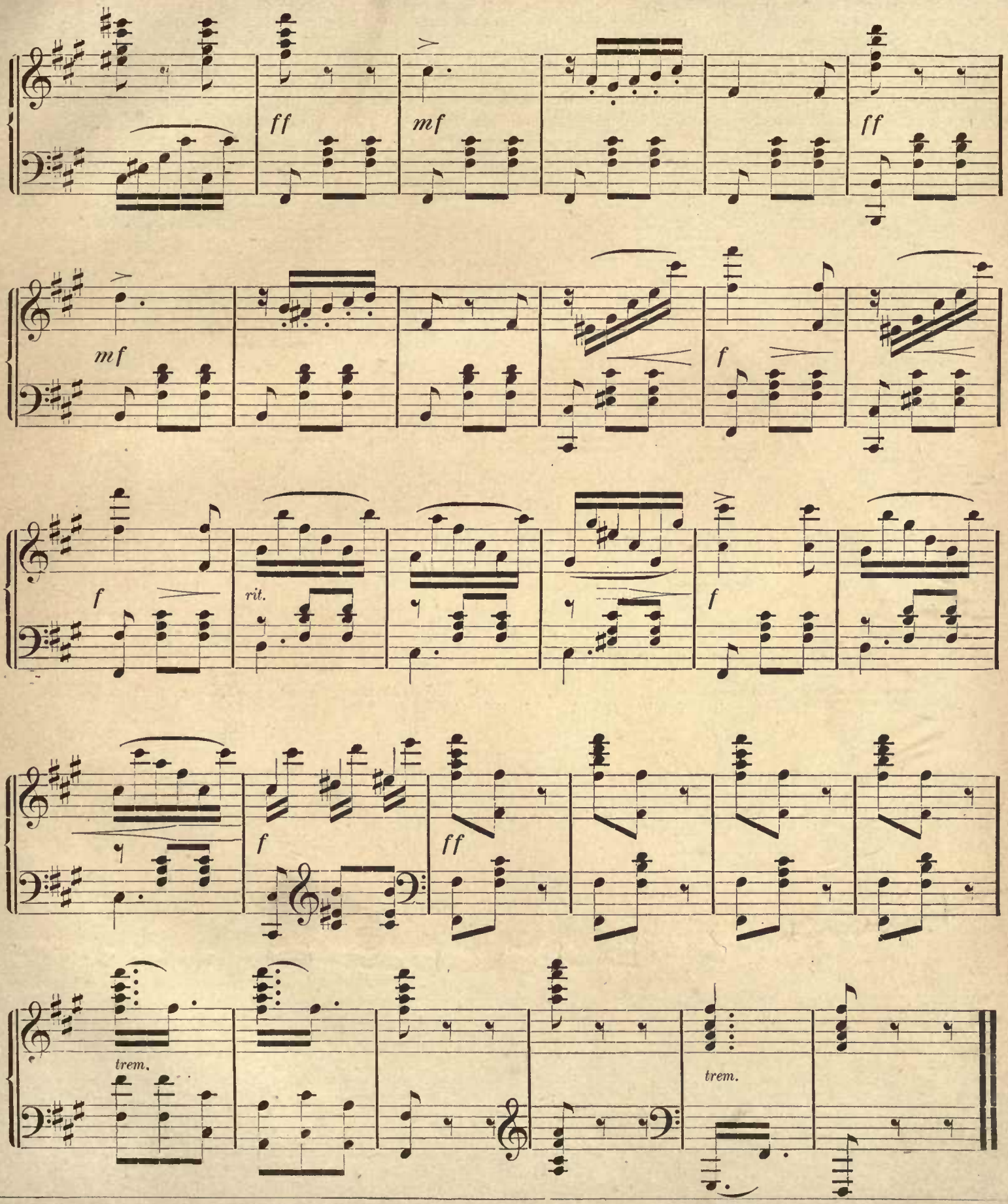

f
rit.
a tempo.

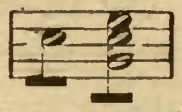
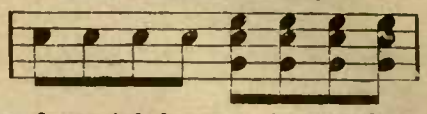

rit.
f


f

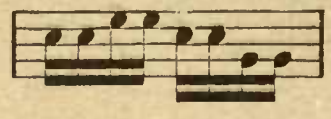

f
p
f

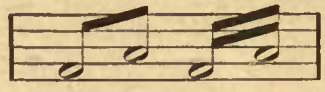
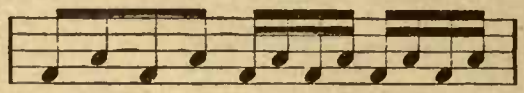

p
mf
f

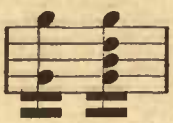
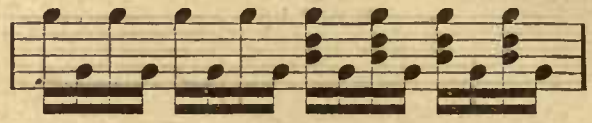

ff
mf
ff
mf
f
f
rit.
f
f
f
ff
trem.
trem.

Abbreviations are a means of writing musical passages and notes in a curtailed form. There is a great variety of abbreviations, a few of which we will explain. The following  is played in this manner: 

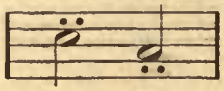
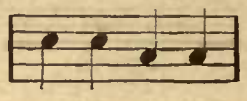
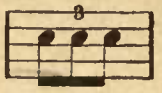
The stroke across the stem of the half note and the chord, means that both are to be played as eighth notes; inasmuch as 4-8 make a 1-2, each is to be repeated four times. Notes of smaller value, if abbreviated, are written thus:

and are played in this wise: 

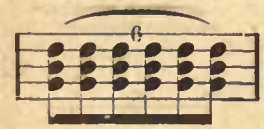
Notes written like these  are played thus 

Octaves and chords when written in this manner:  are played as follows:  Often the word *tremolo* is added.

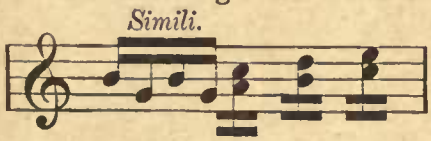
This term means that octaves or chords are to be played in a trembling or tremulous manner, as fast as possible. This explains the above abbreviation. See the close of the last piece.

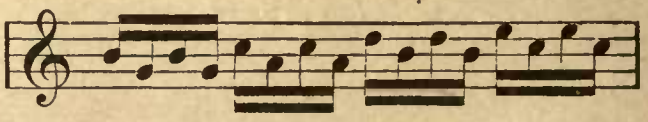
Notes with dots over or under them  are to be played thus:  or if written in this manner: they should be played as triplets, namely thus: 

Chords or notes with a 6 over or under them, should be repeated six times. This is to be played thus:

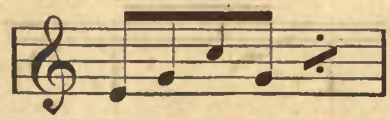
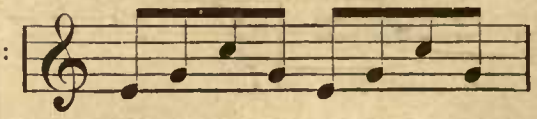


The following abbreviation sometimes occurs:



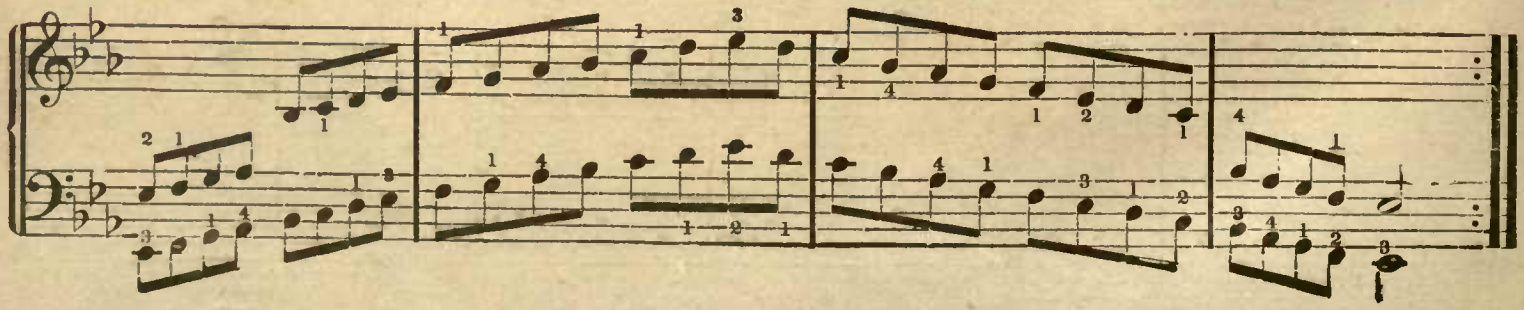
which is to be played in this wise: 

The following sign means that the passage or group of notes which preceded it, should be repeated.

 is to be played in this manner: 

Scale in E Flat.

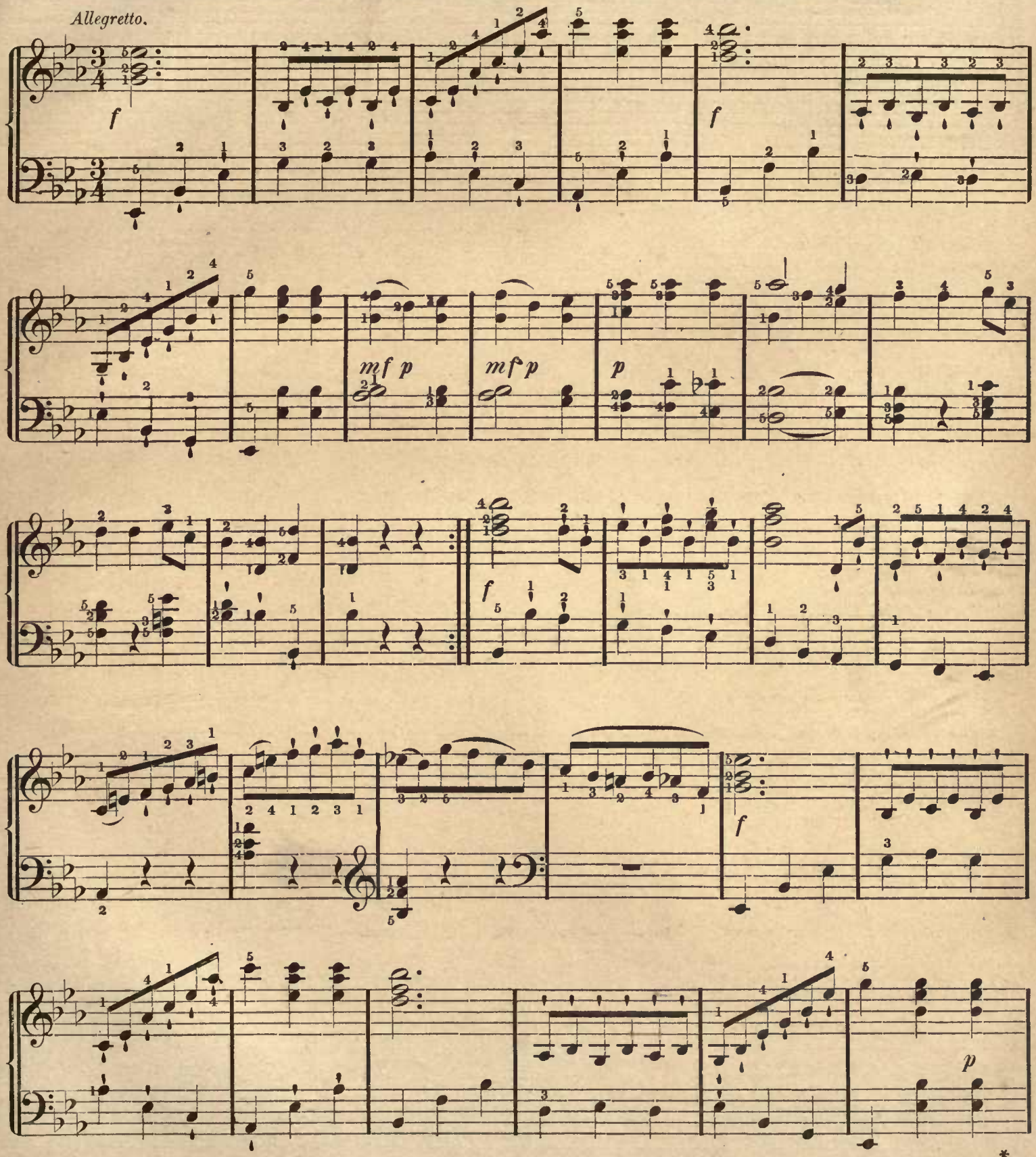
The scale in E flat has three flats. The pupil should write it out and explain why the third flat on A is needed.



MINUET.

This beautiful selection is from one of Mozart's Symphonies. Play slow and emphasize the melody well.

Allegretto.



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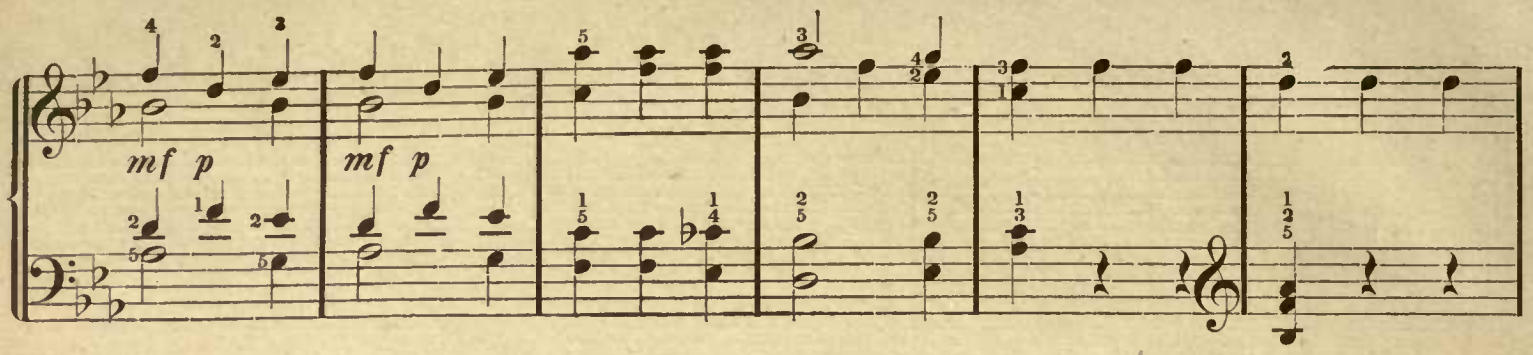
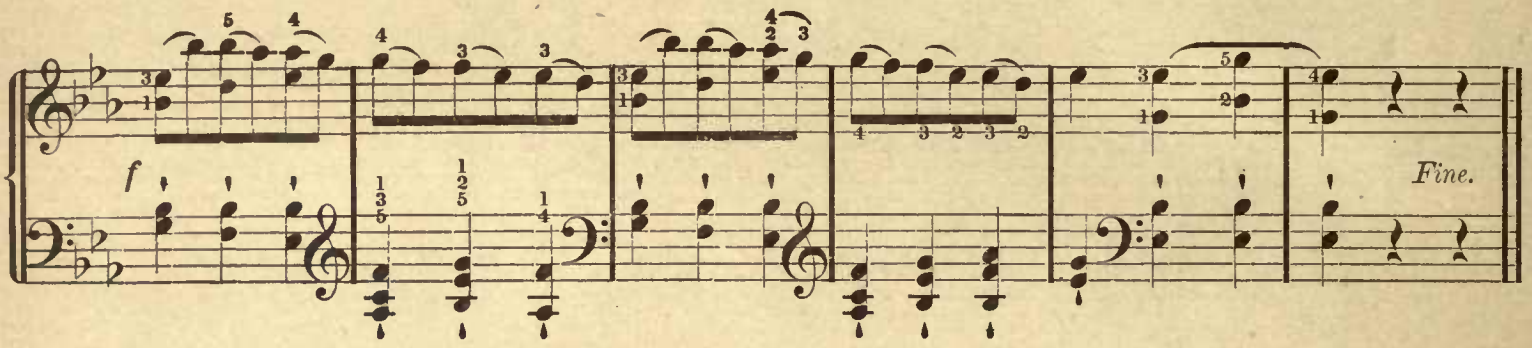
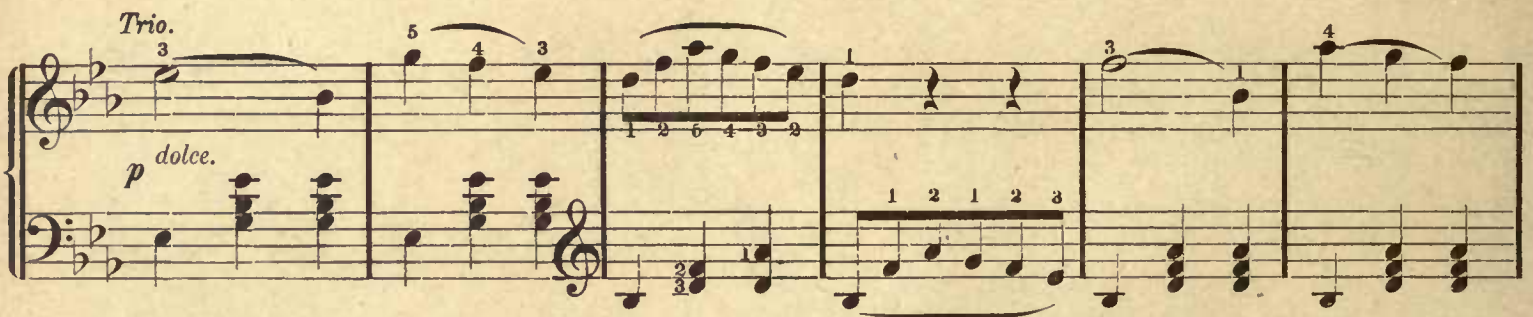
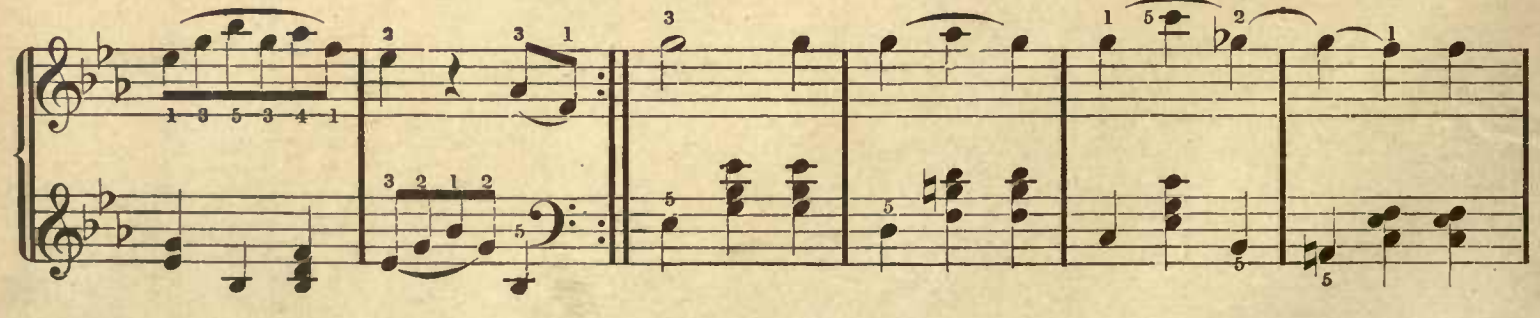
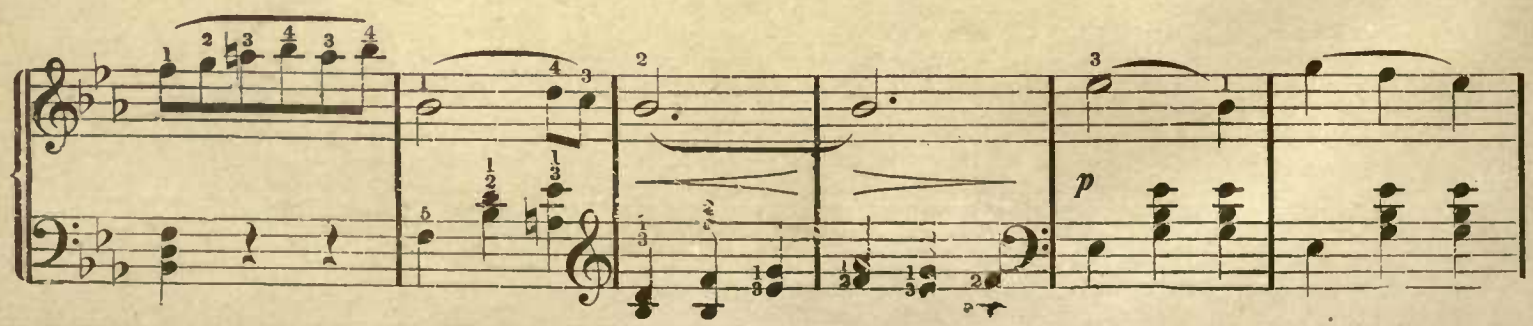
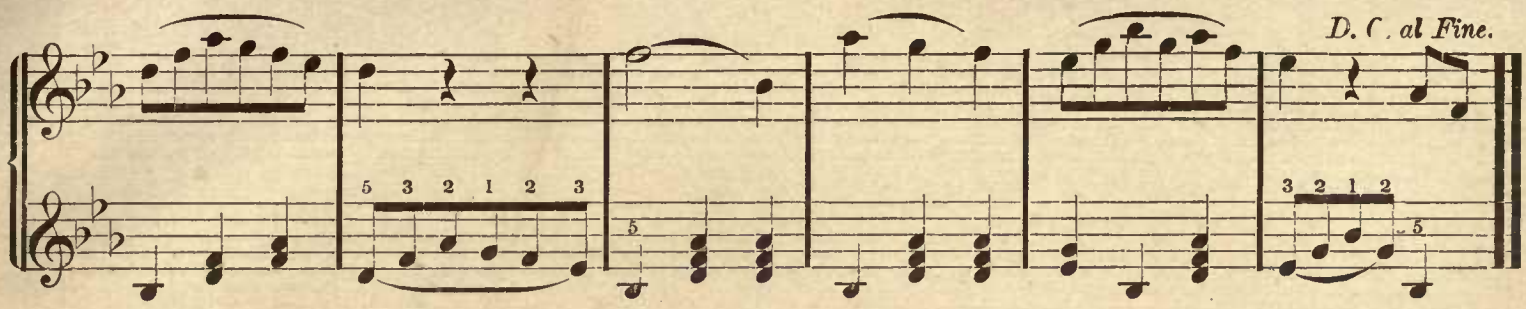

mf p
mf p


f
Fine.


Trio.
p dolce.

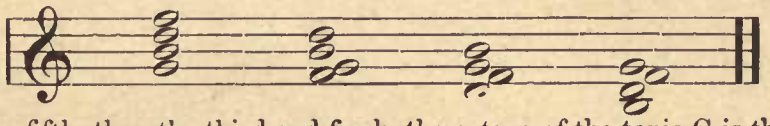



p

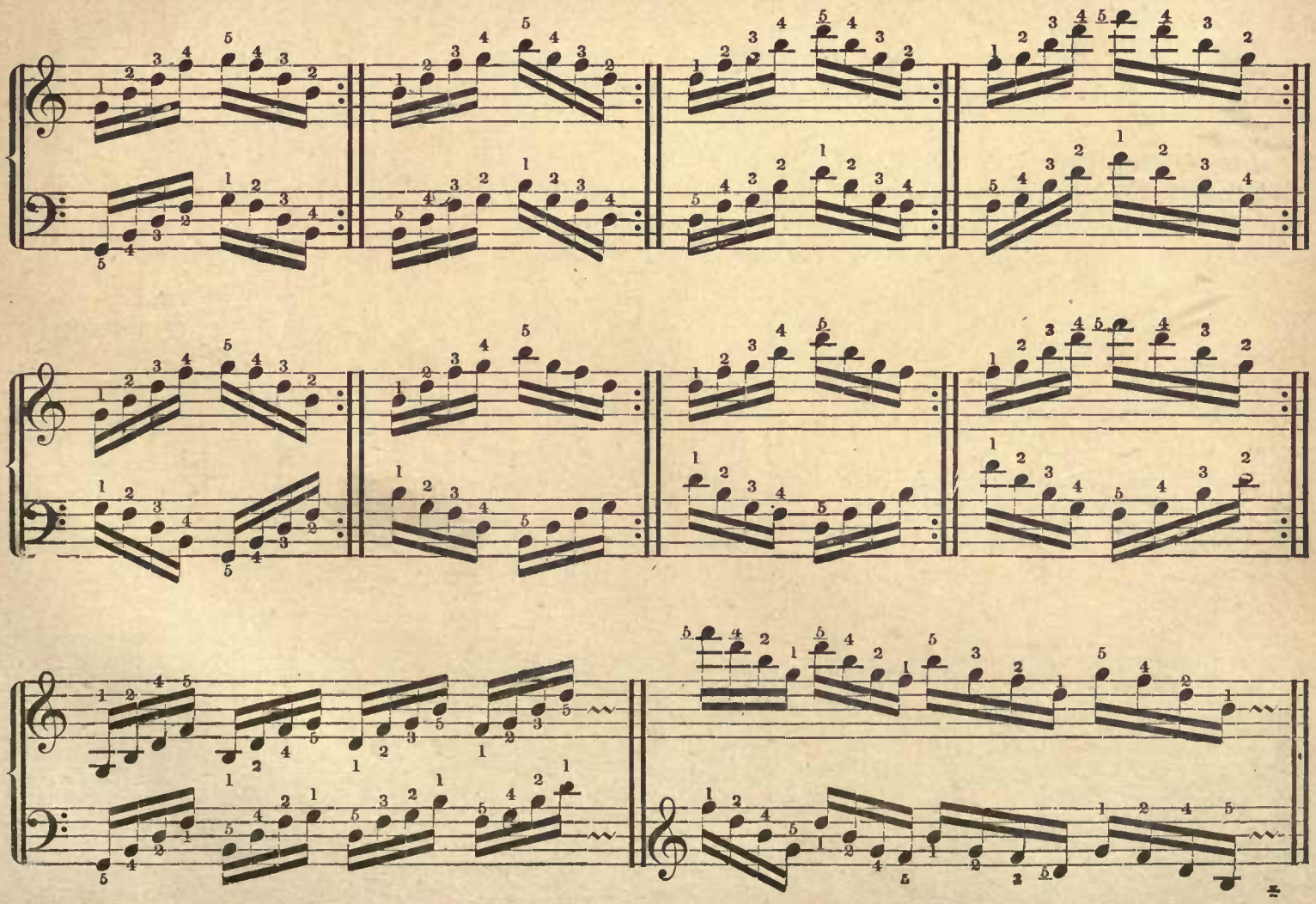


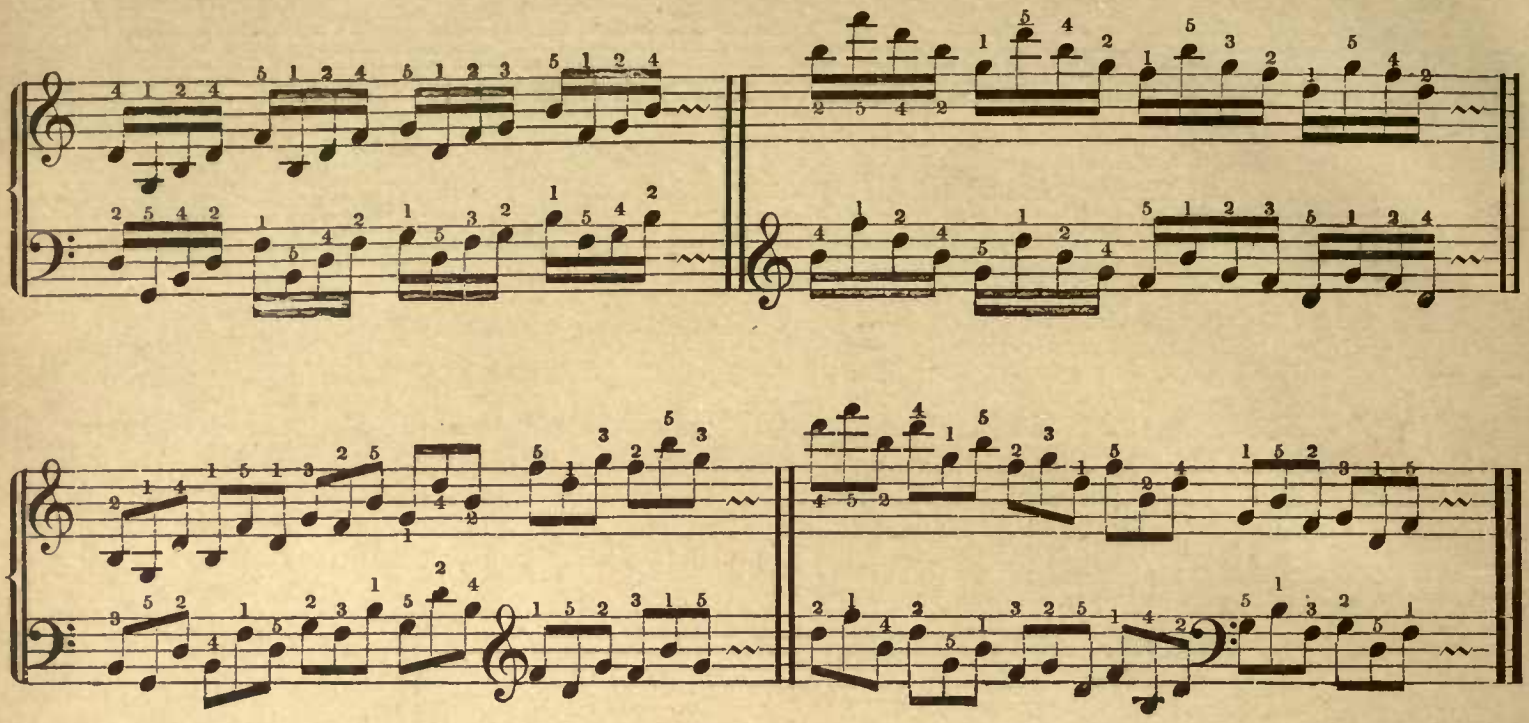
Broken Chords in the Seventh.

The chord of the seventh is built like the common chord, with the seventh added. Thus G, B and D is the common chord or threefold chord of G; by adding the seventh, F we obtain the chord of the seventh, generally called the Dominant Chord. It is so called because the common chord, which is found a fifth below, or a fourth above must always follow this chord, hence it is called the ruling or the dominant chord. When the common chord follows the dominant chord, the seventh descends and the third ascends a half step. The pupil should write out dominant chords in their various positions. Of these there are four, as will be seen from the following:



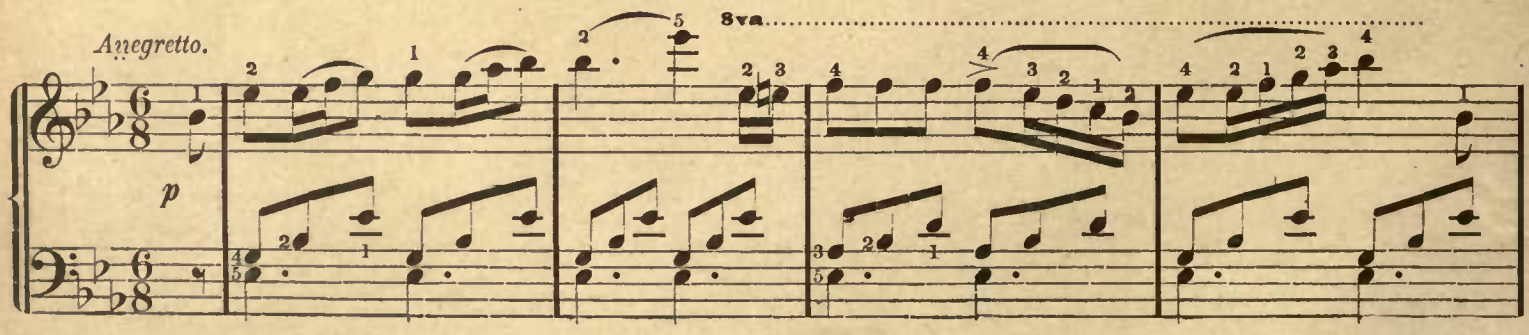
First the seventh, then the fifth, then the third and finaly the octave of the tonic G is the highest note of the chord.

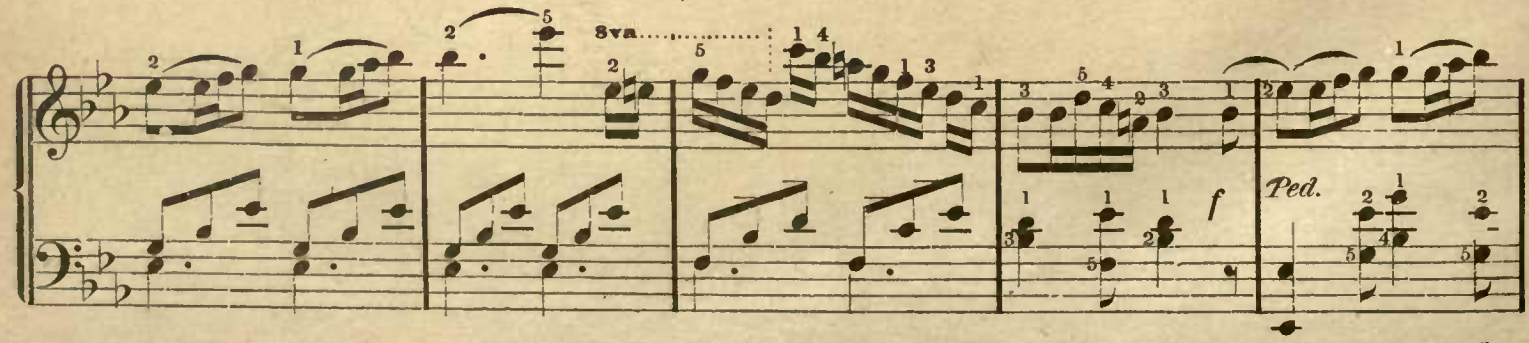


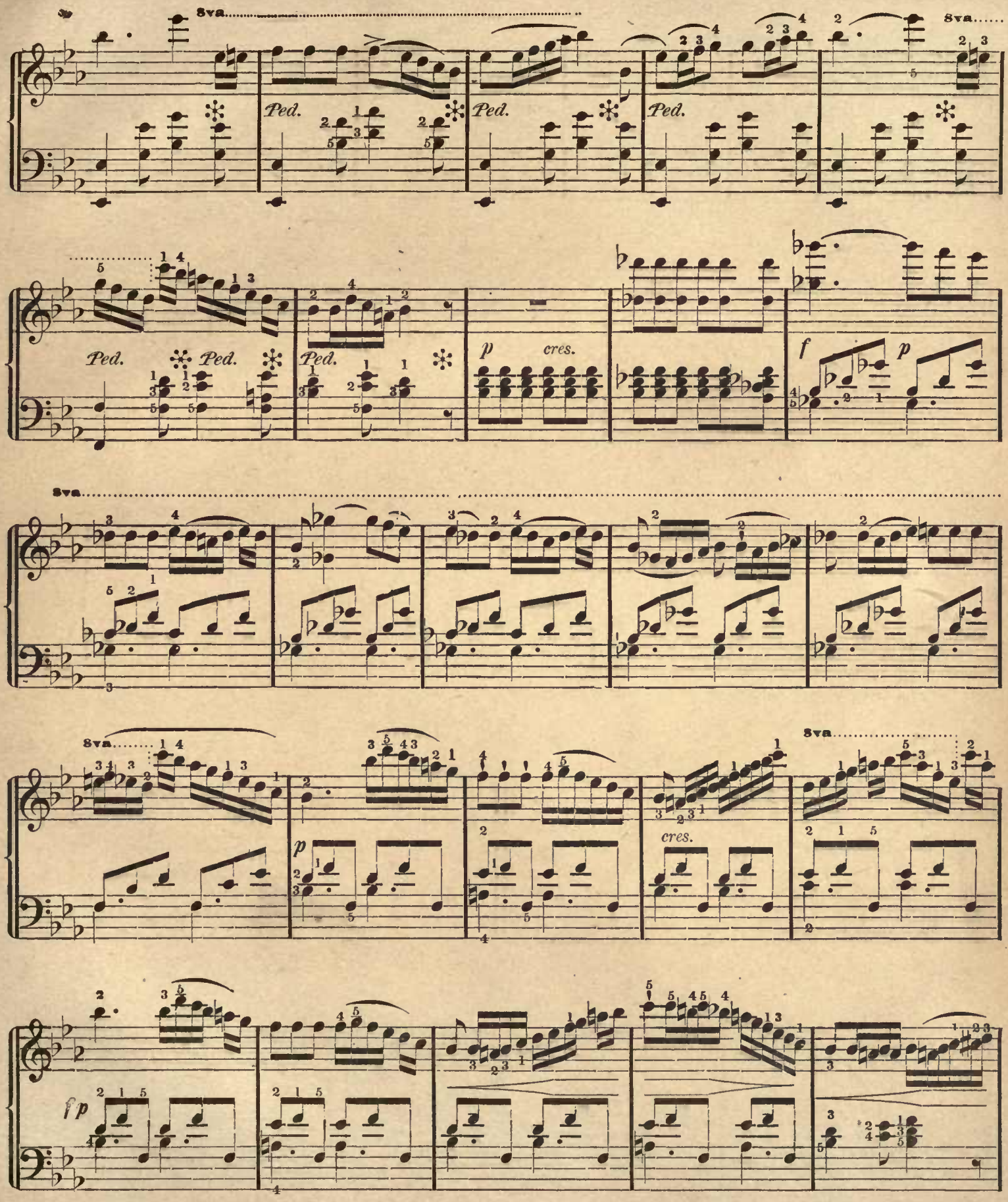


RONDO IN E-FLAT.

The author of this favorite piece, Frederic W. Kalkbrenner, was born in Berlin, 1788, and died in Paris in 1849. He was esteemed as one of the greatest pianists of his time, following Clementi's style. His playing was brilliant and his compositions are graceful, though without great depth of sentemont.






8va
Ped.
p
cres.
f
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cres.
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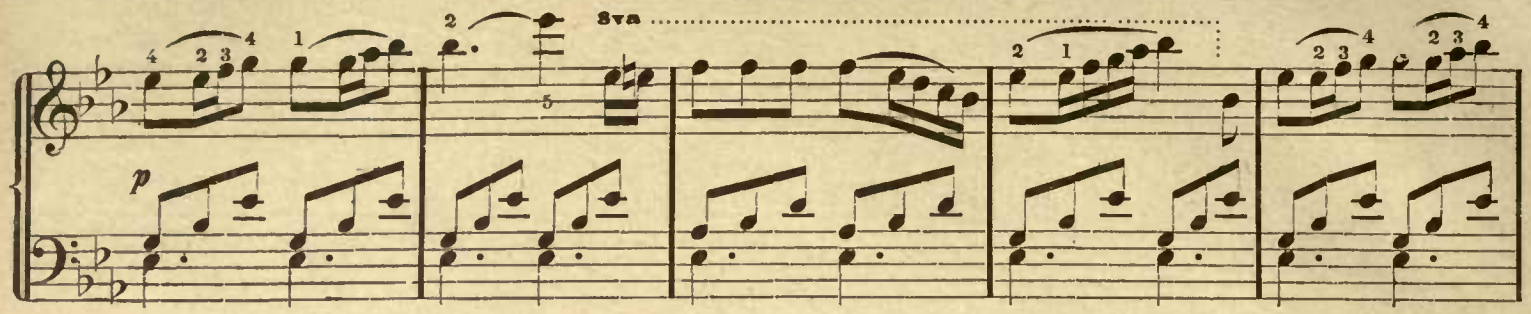
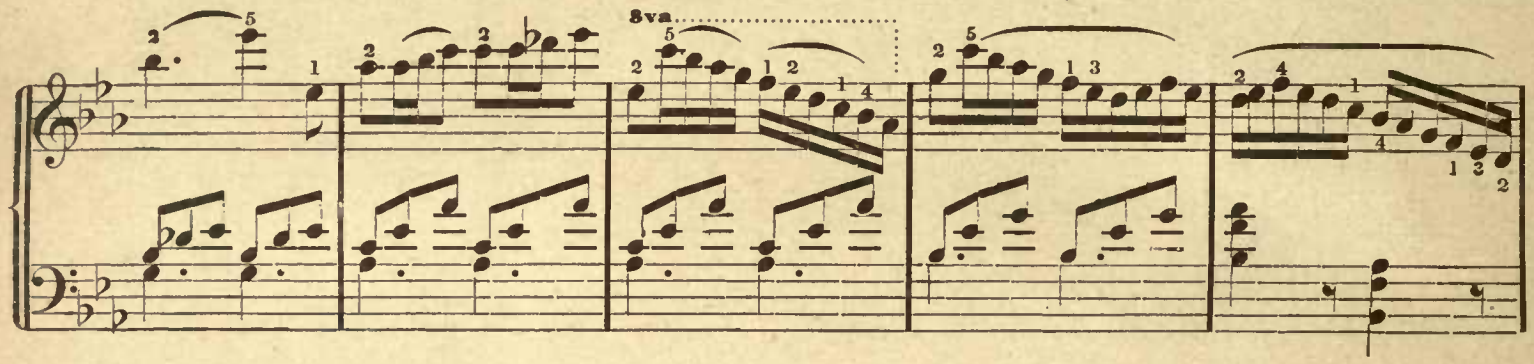
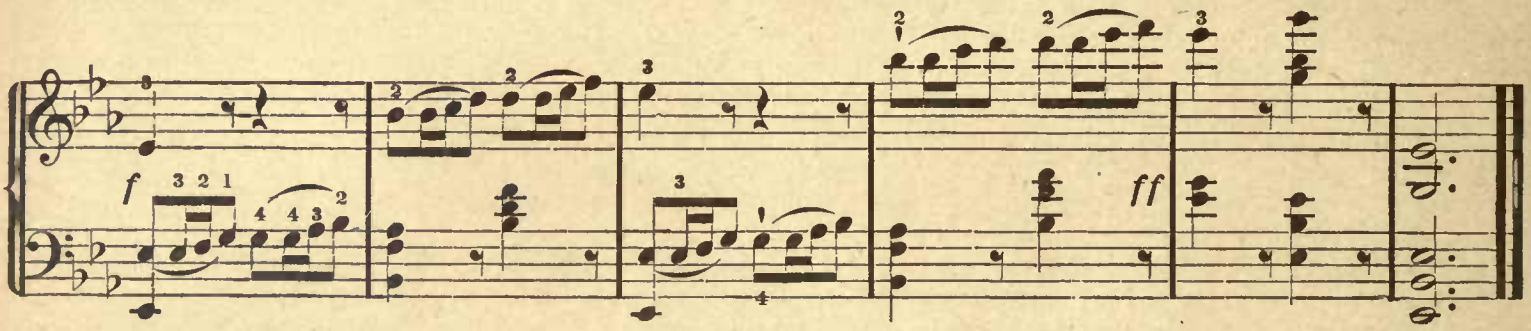
fp

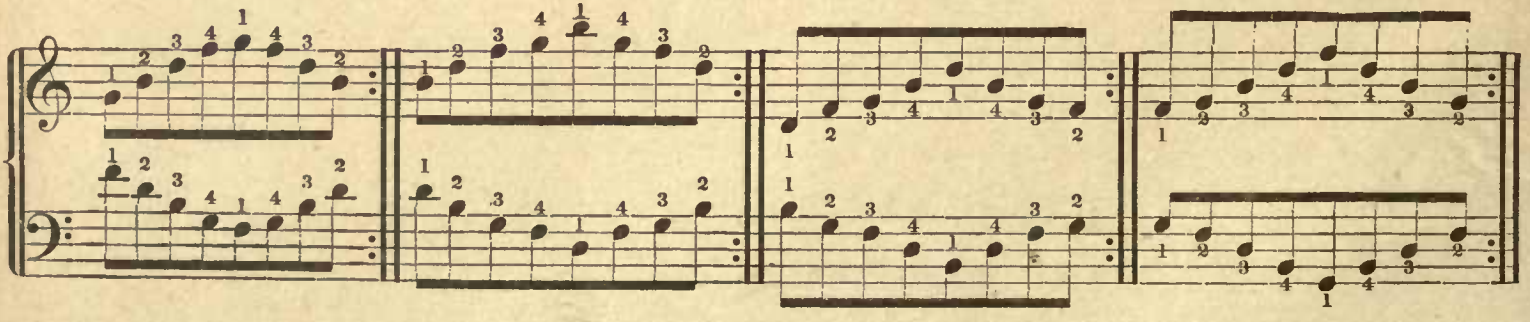
*

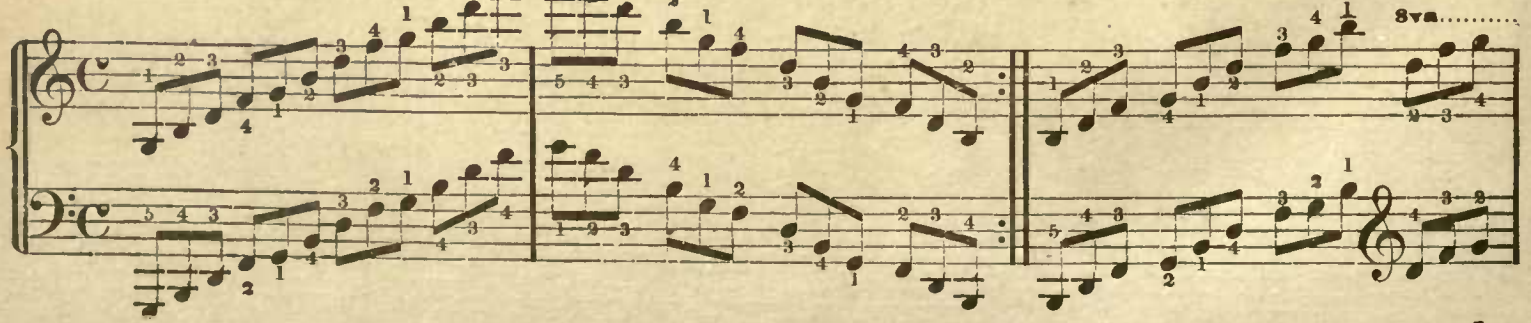


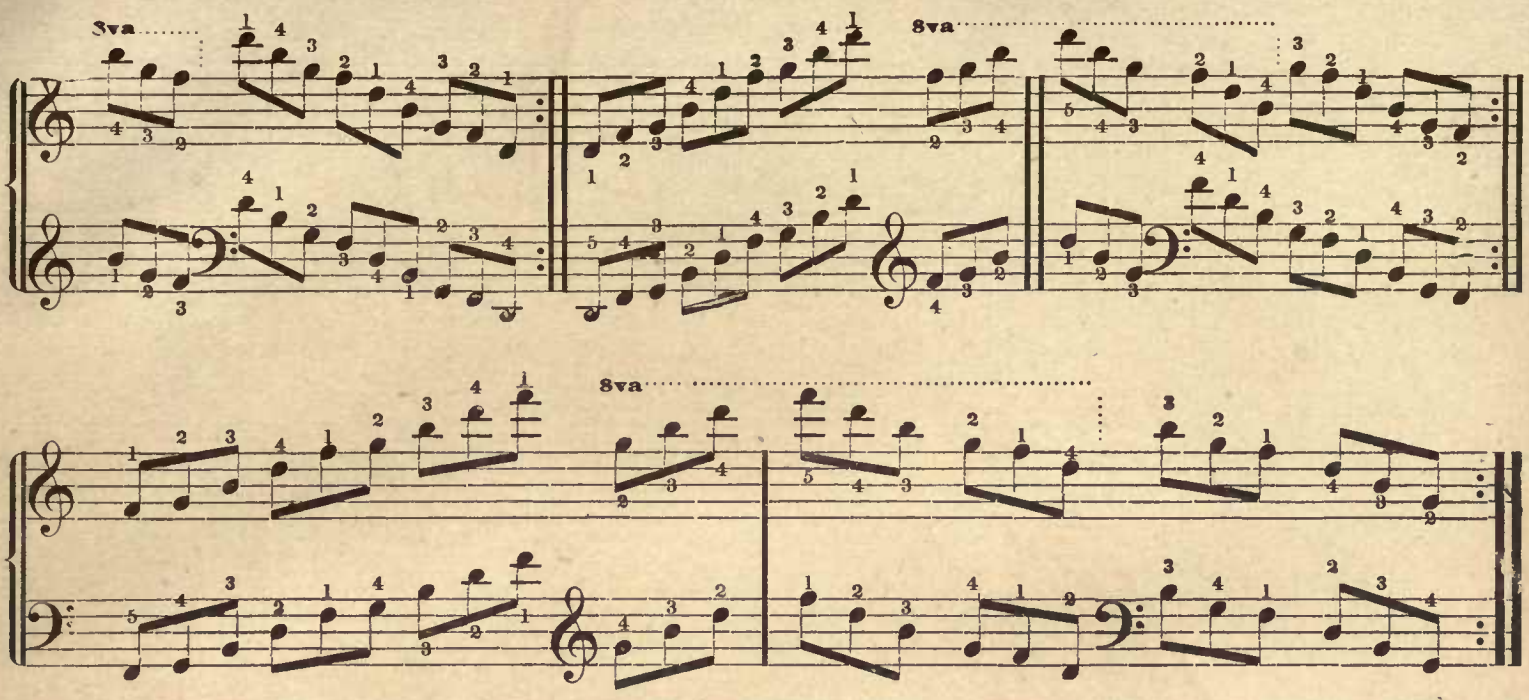




GRAND ARPEGGIOS.





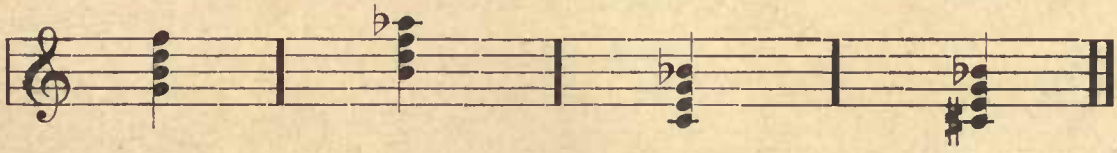


In a like manner play broken chords and arpeggios in those keys you are familiar with, and as you advance, learning to play other scales, play your five-finger exercises as well as the arpeggios in those keys. As a rule, if the arpeggio begins with a black key, place the first finger upon it in the right hand ascending, and in the left hand descending. Use the thumb upon the first white key that occurs and you have the correct fingering of the entire passage.

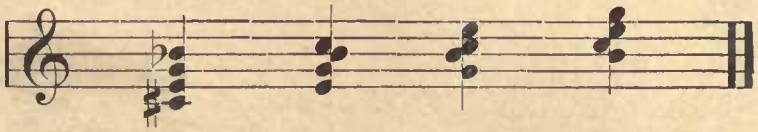
Chords of the Dimished Seventh.

There is still another chord which frequently occurs in music, namely the Diminished Chord of the Seventh. It can be built on every tone, and may be obtained in two ways. Either add a minor third to the dominant chord and omit the tonic or first tone, or raise the tonic of any dominant chord a half step. The following examples illustrates this lesson:

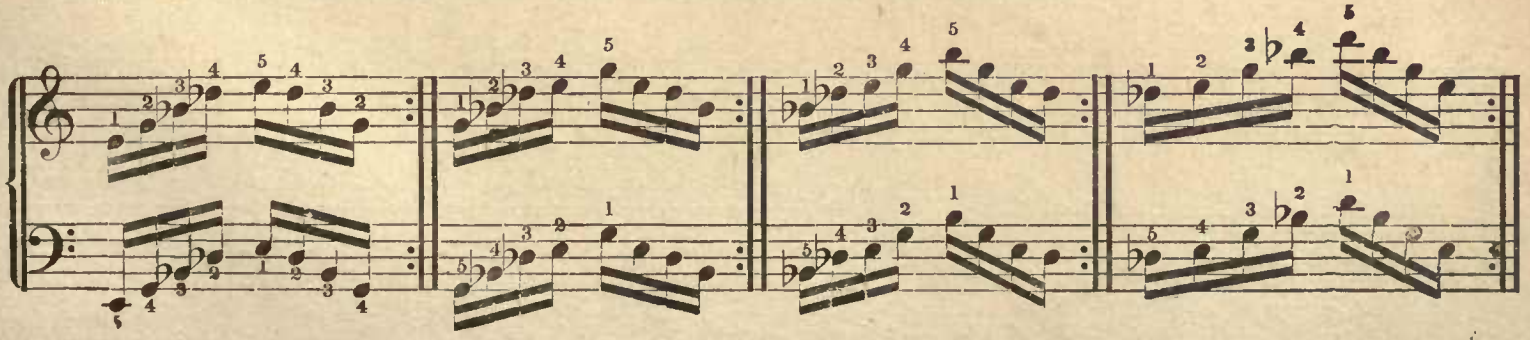
Dominant Chord. Diminished Chord. Dominant Chord. Diminished Chord.

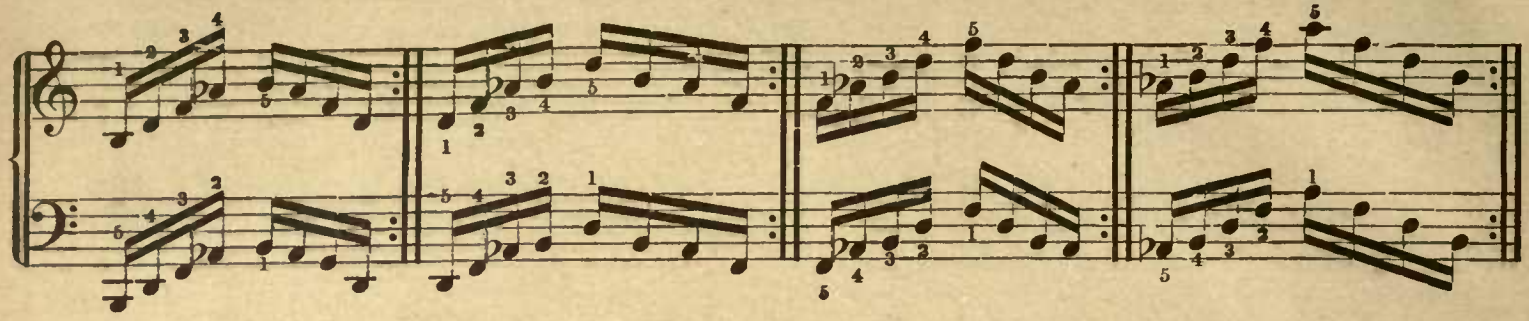


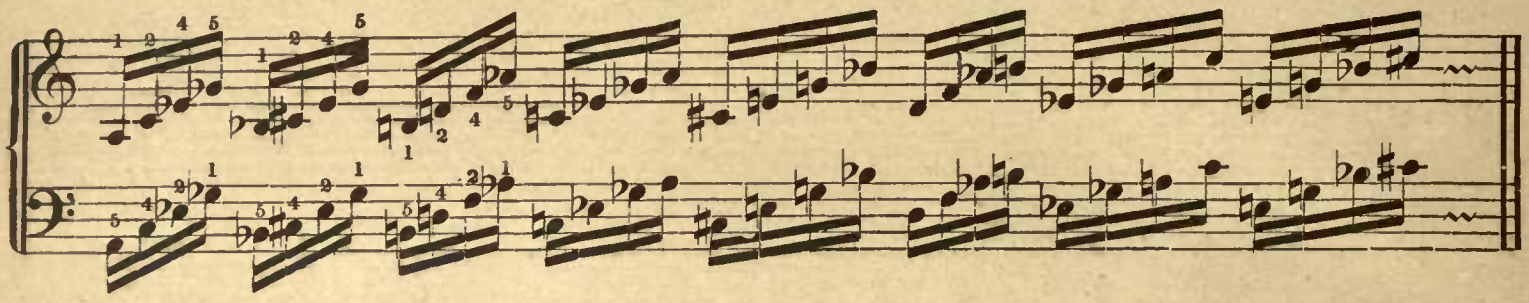
This chord, like the dominant chord, can be taken in four positions, as will be seen from the follows:

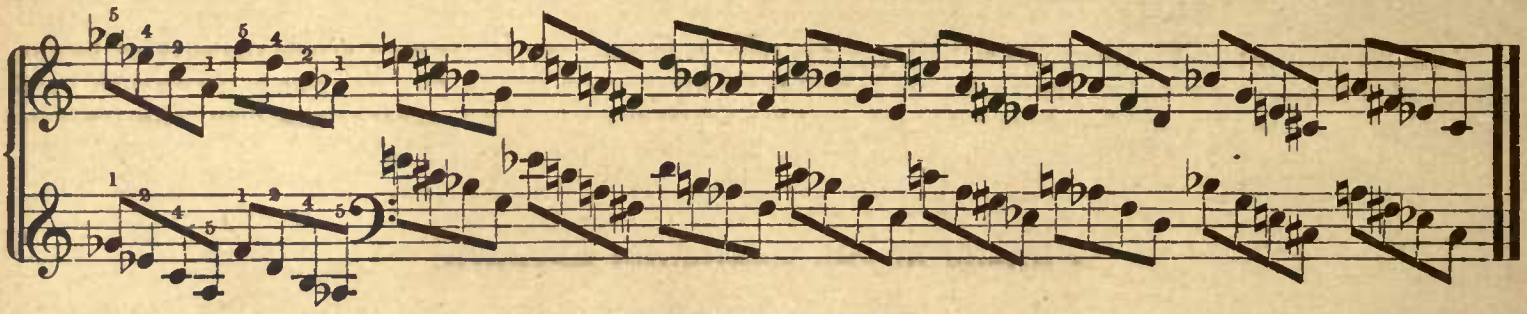


The student should find chords of the Diminished Seventh on all tones in the scale.



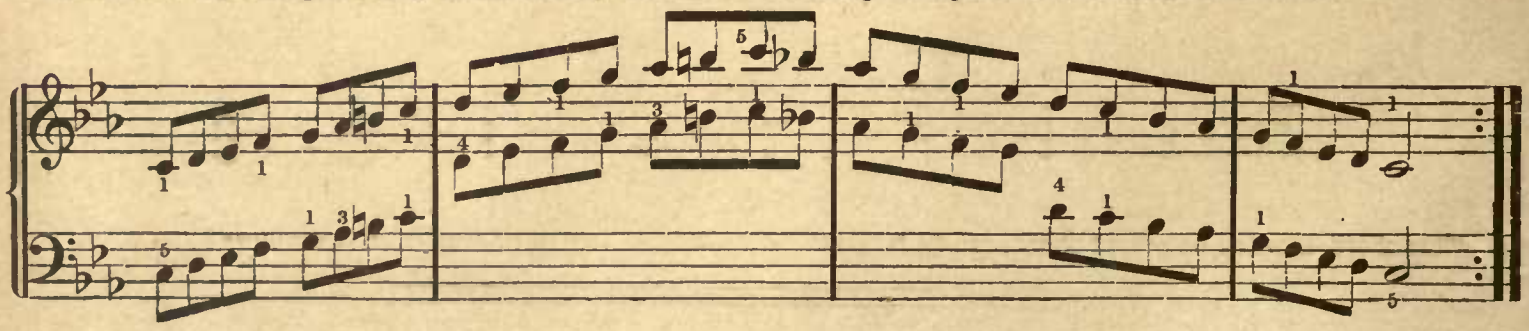






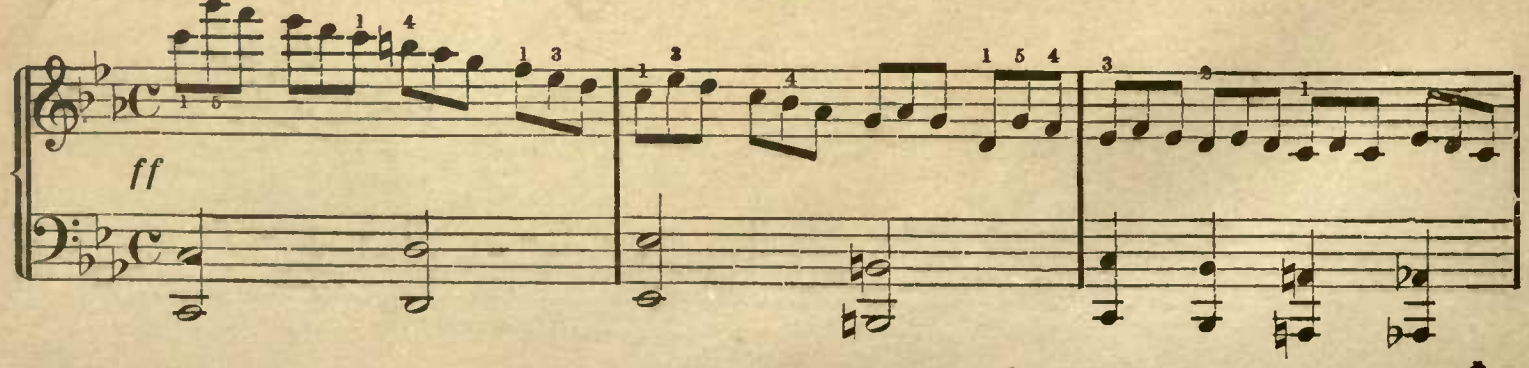
C-Minor Scale.

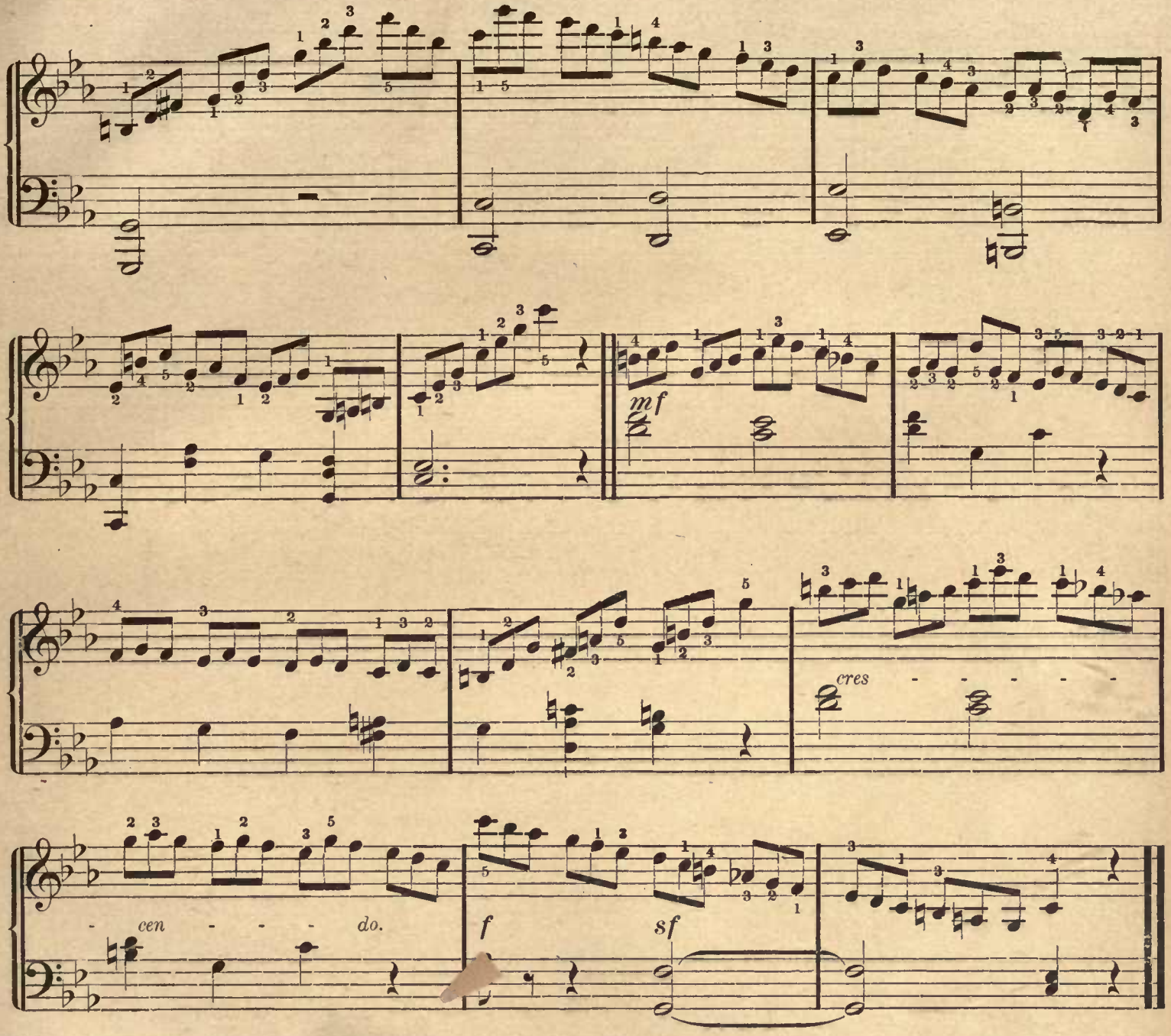
The teacher should proceed with this scale as with the others, explaining the need of an additional flat.



ETUDE.

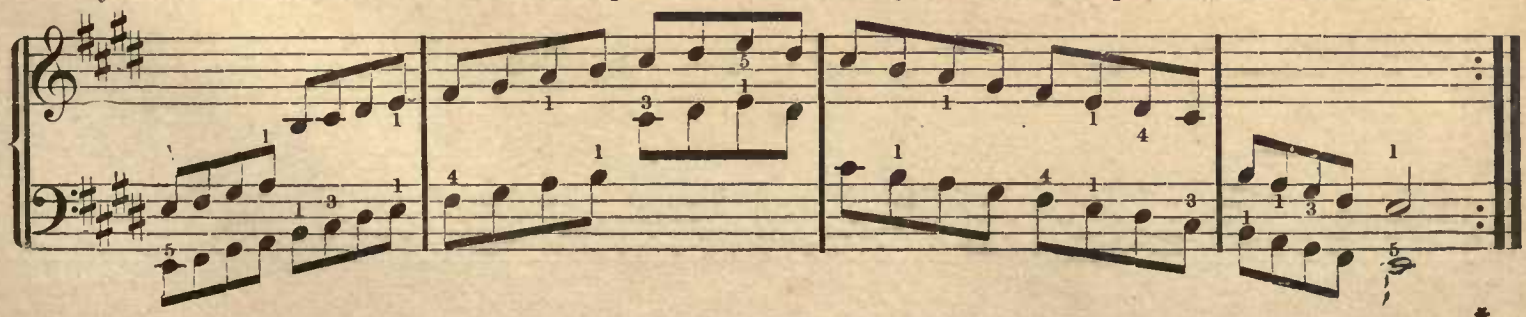
Allegro. (*Fast.*) *Ben Marcato il Basso,* (Mark well the bass.)



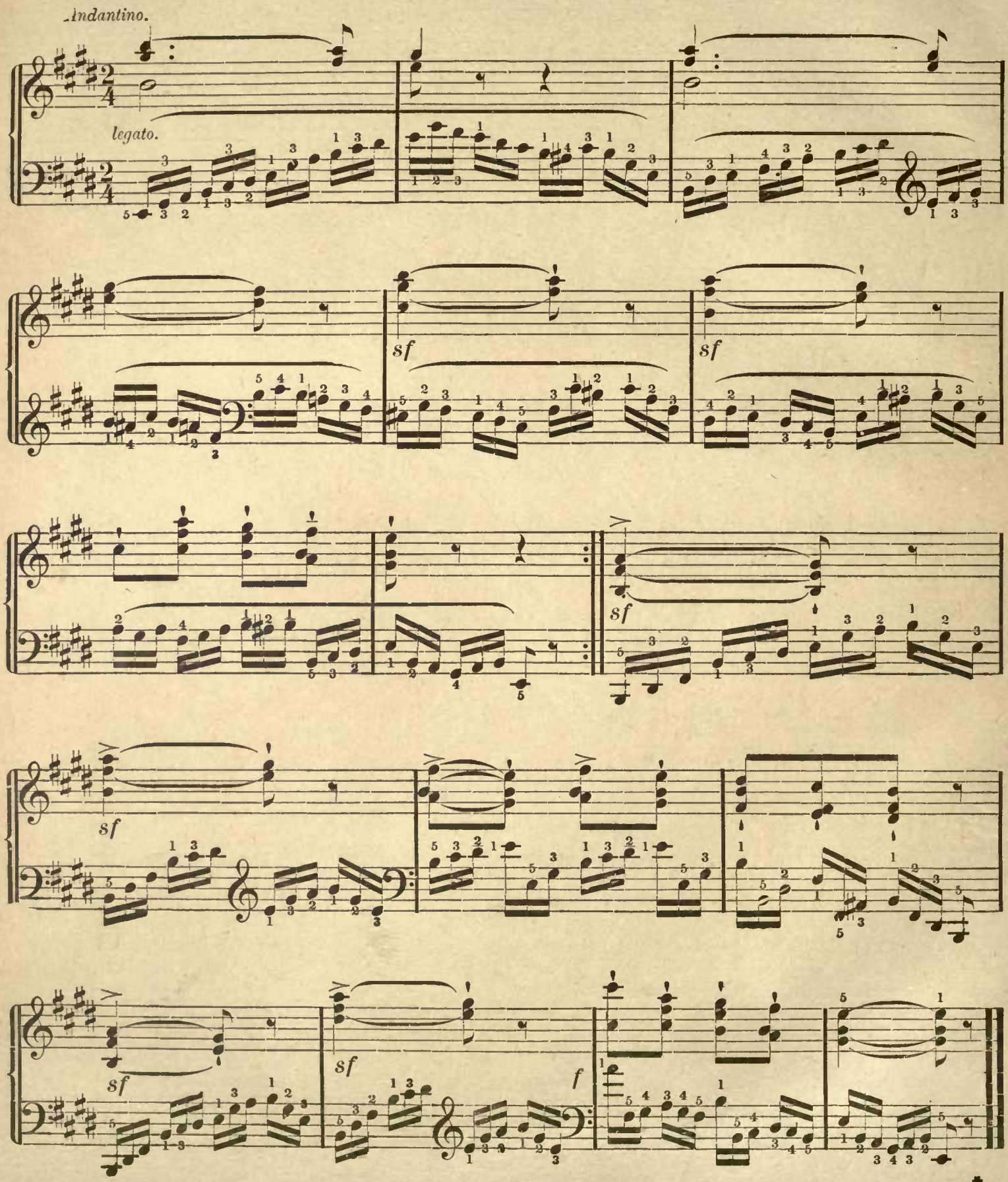


E-Major Scale.

The E-major scale lies five tones higher than the preceding one on A-major. The pupil will observe that as we advance by fifths each scale has one additional sharp. Write out the E-major scale and compare it with that of C-major.

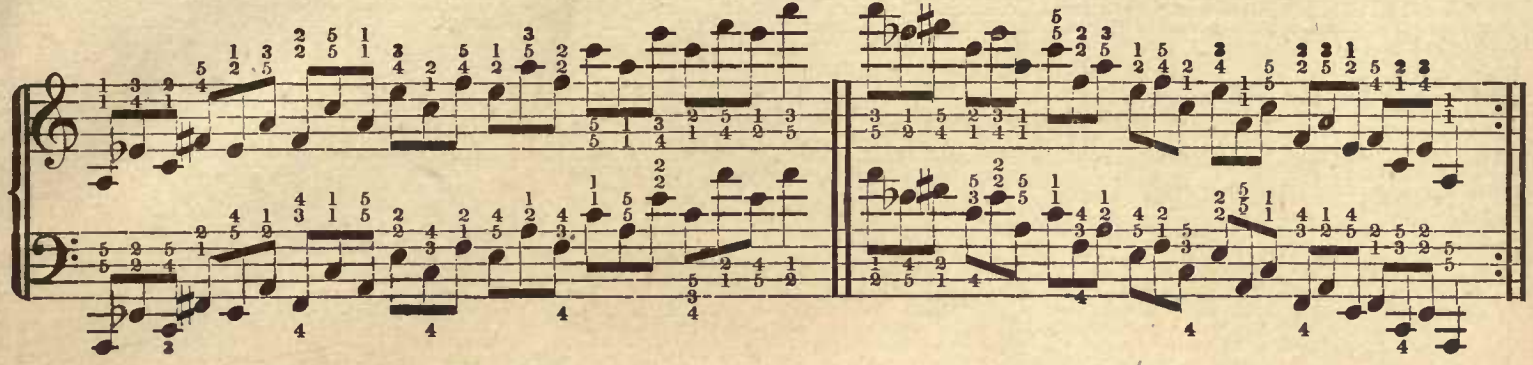


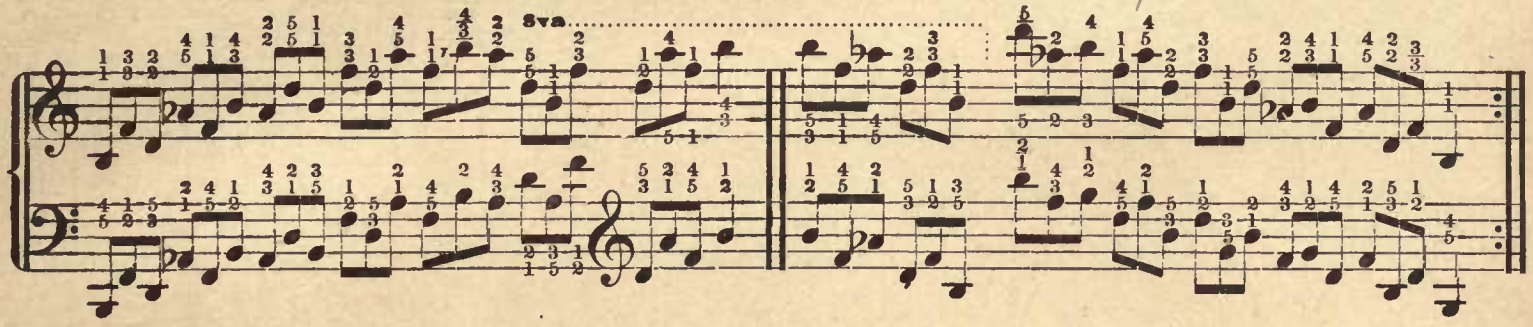
Etude for Left Hand.

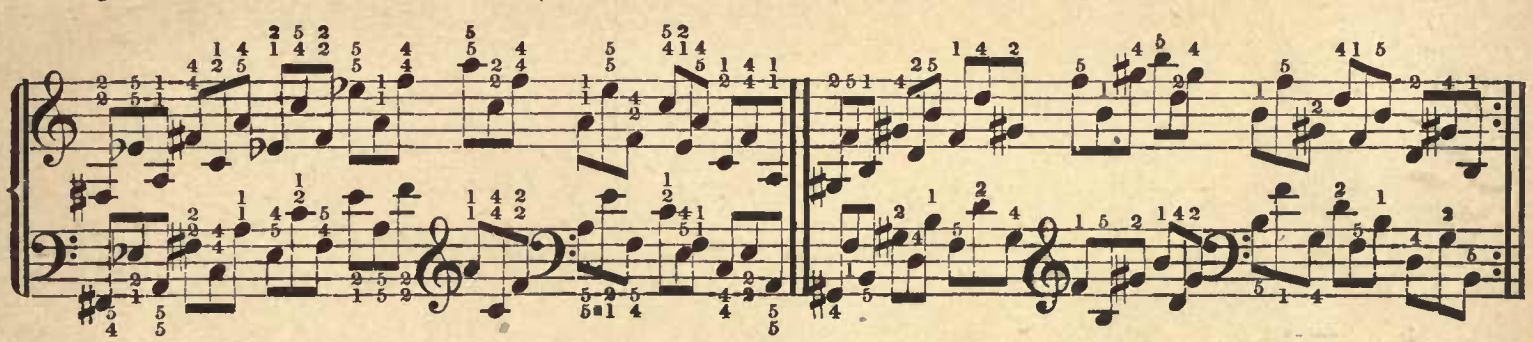


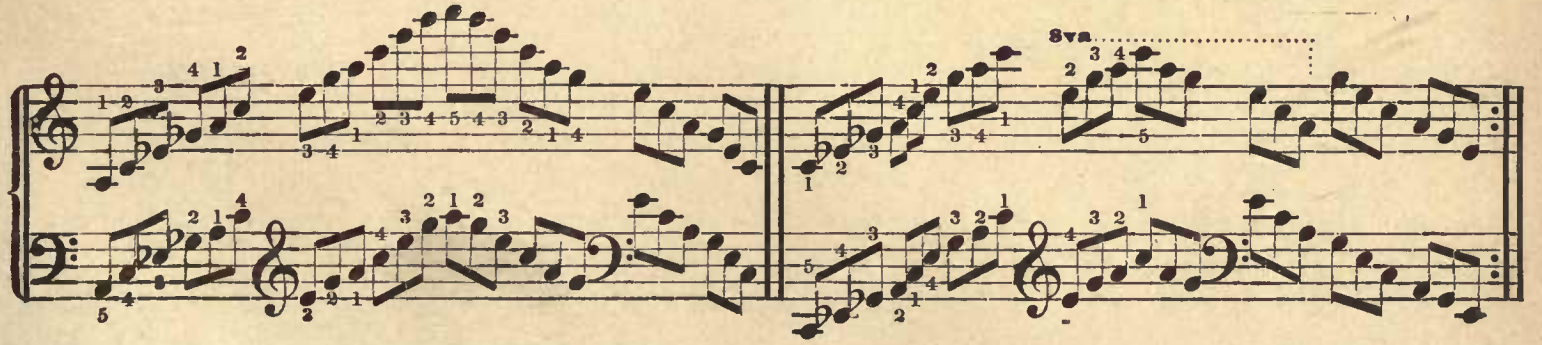
Exercises in Broken Chords.

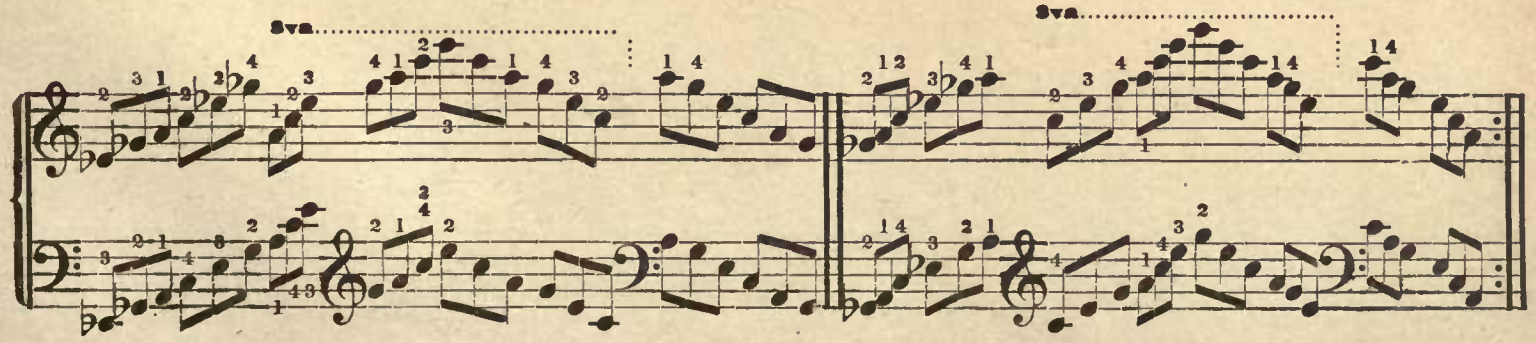
(Diminished Chords of the Seventh.)

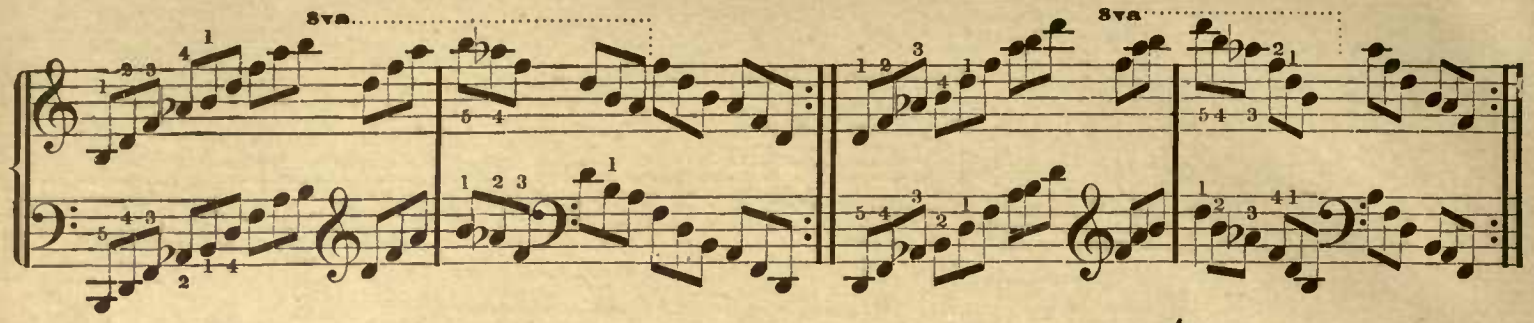


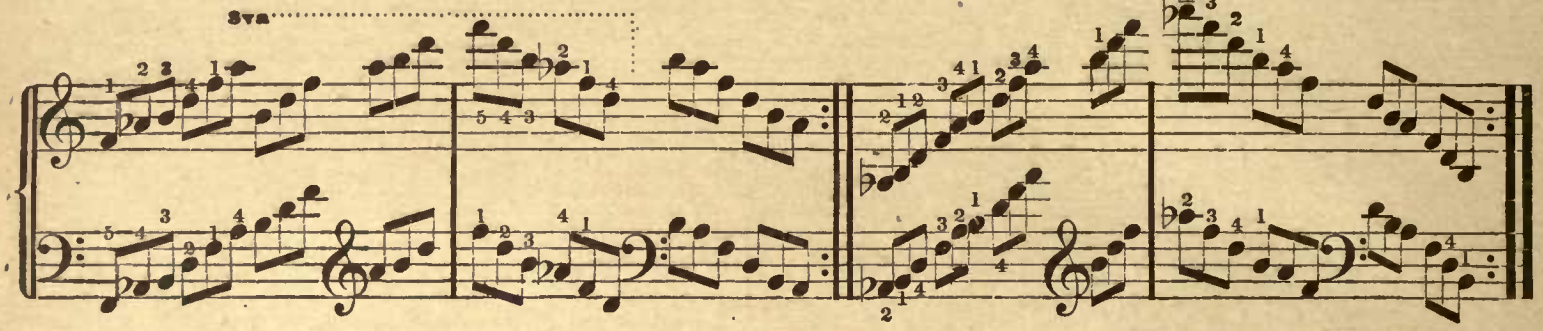






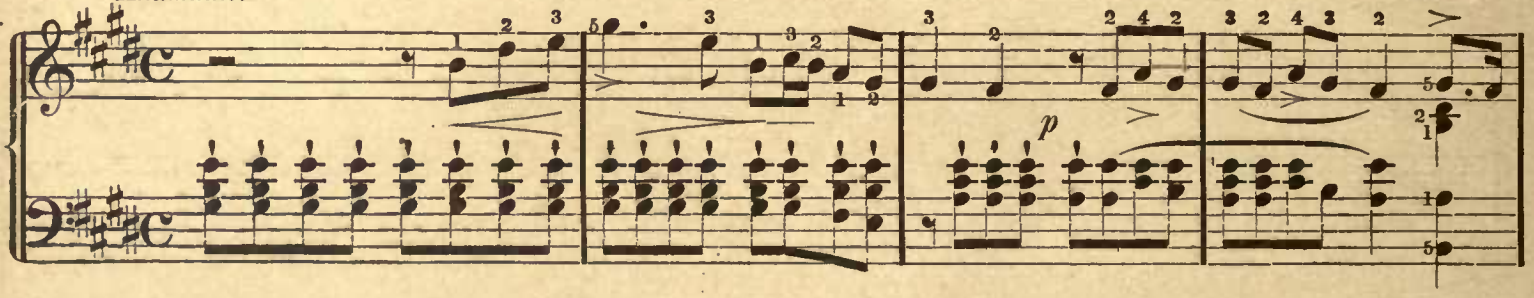


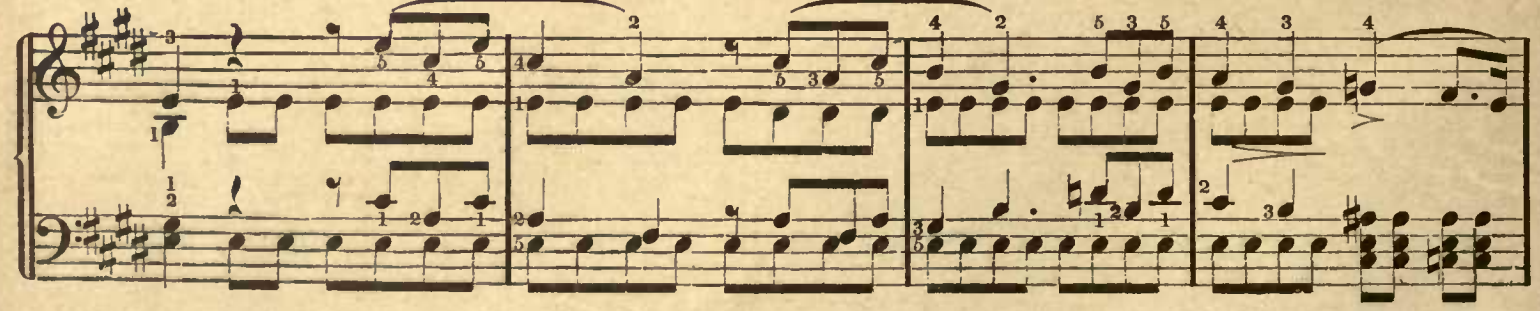


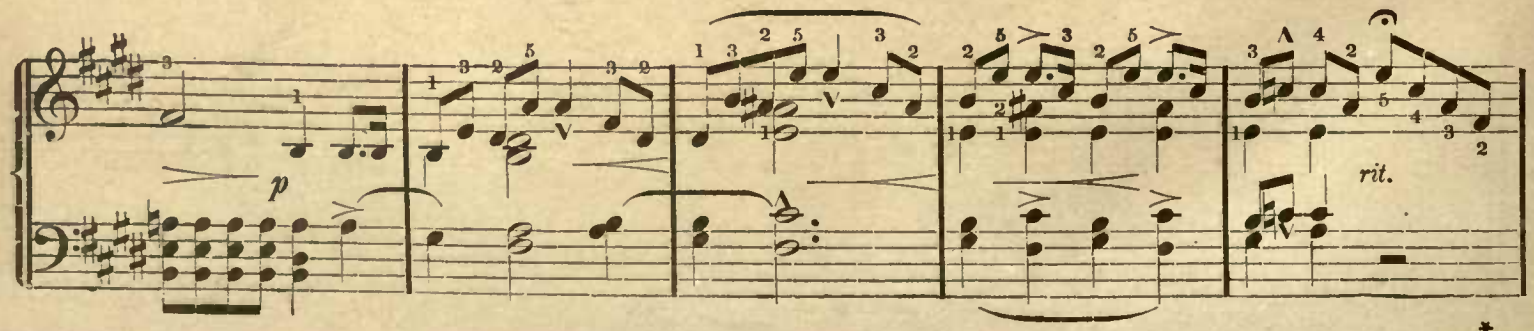


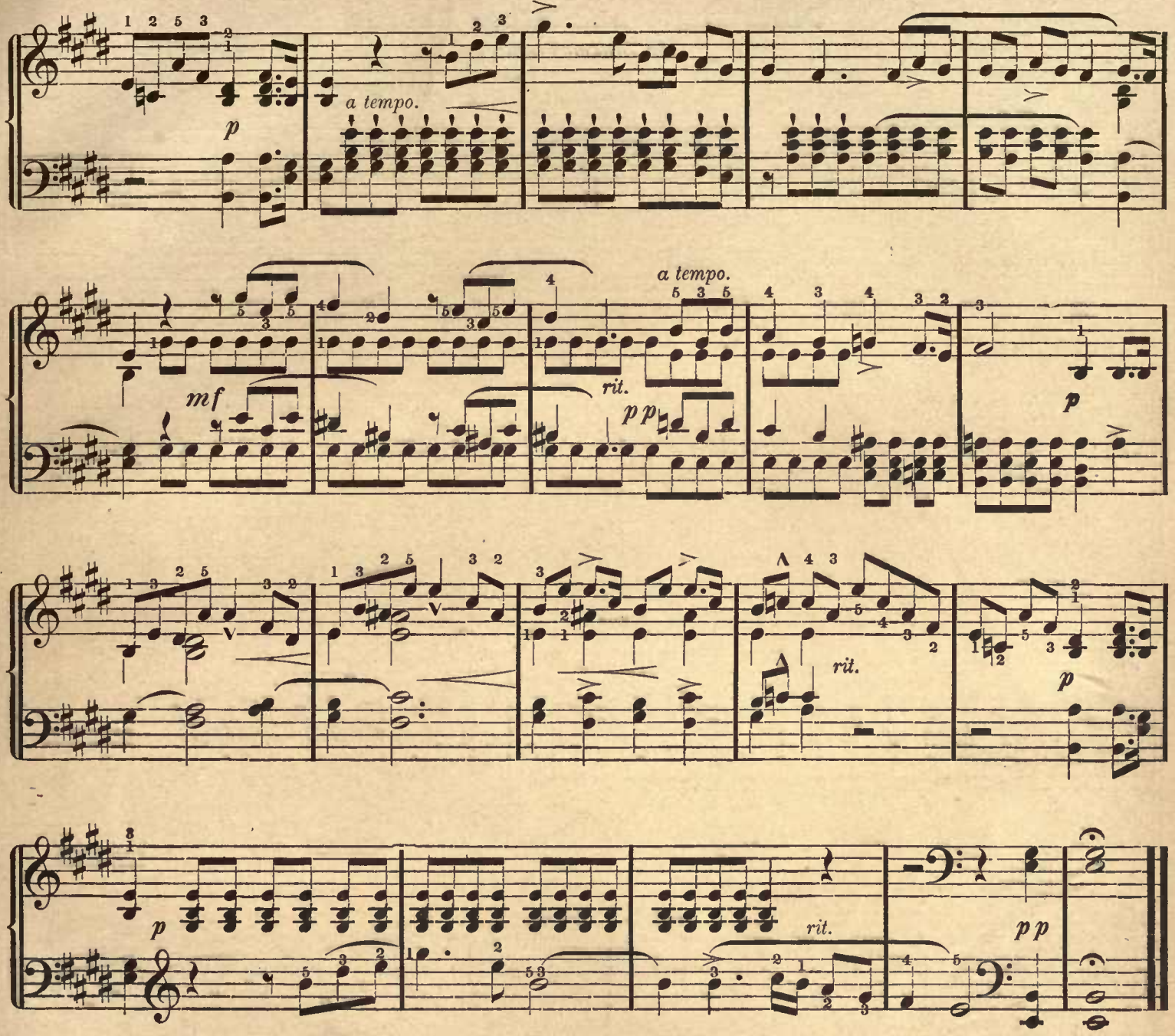
ETUDE.

Andantino.



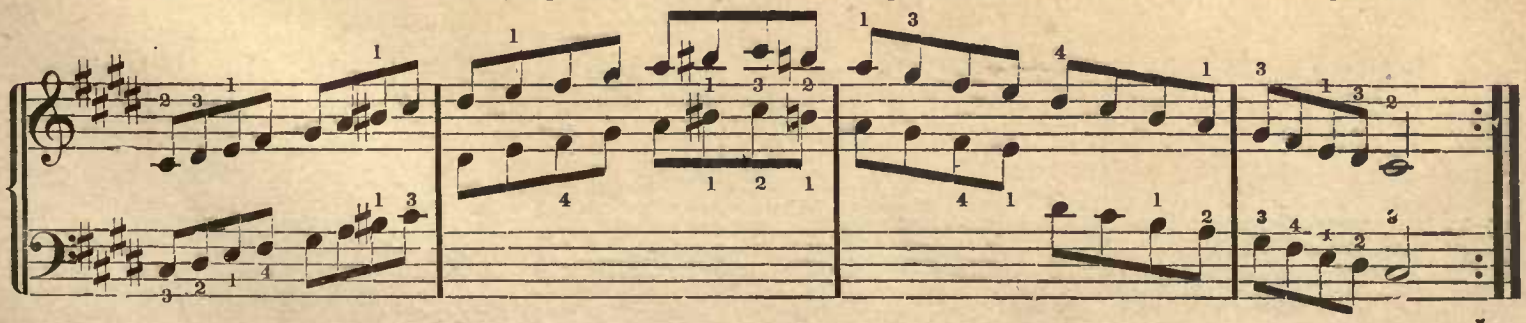






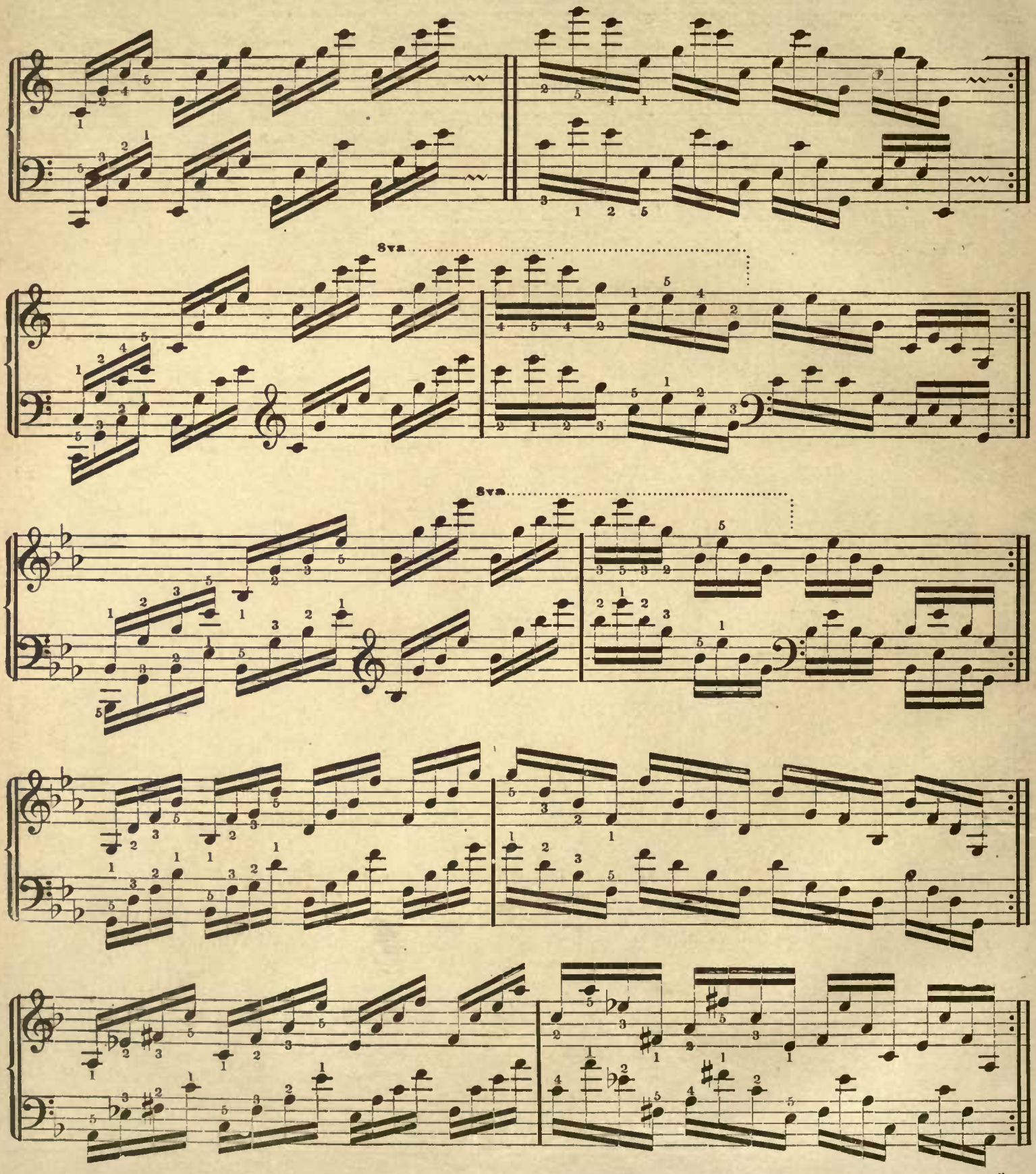
C-Sharp Minor Scale.

Apply the same lessons, before studying this scale, which were taught in connection with the preceding scales.



Other Major and Minor Chords.

(In Broken Form.)



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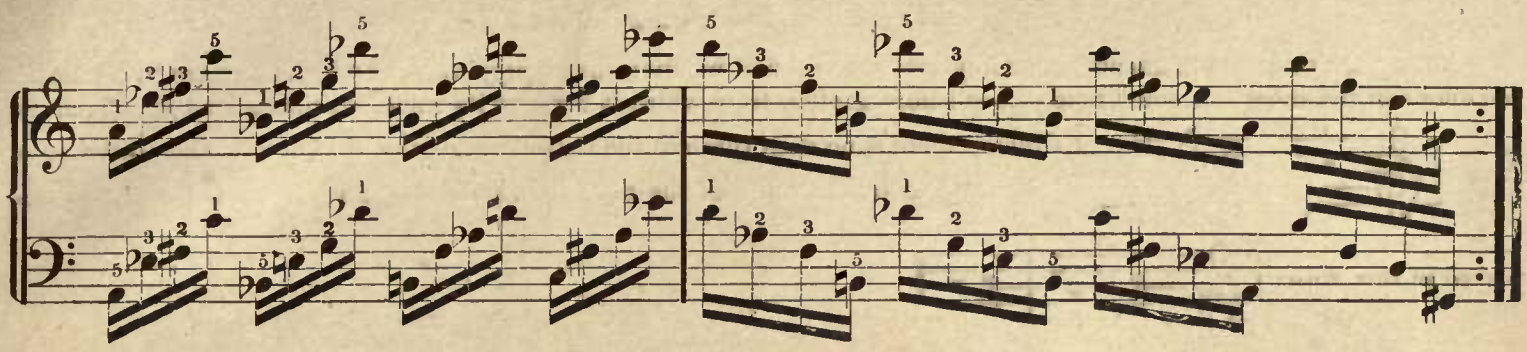
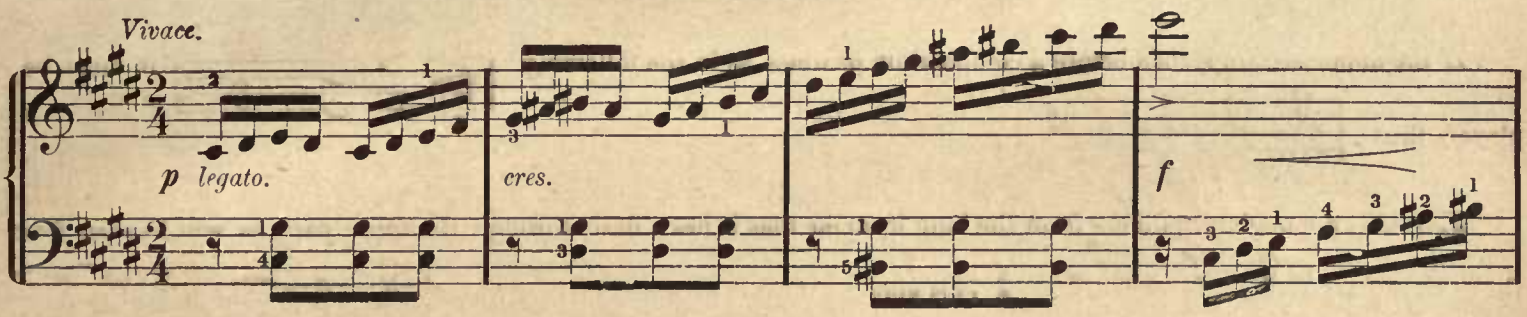
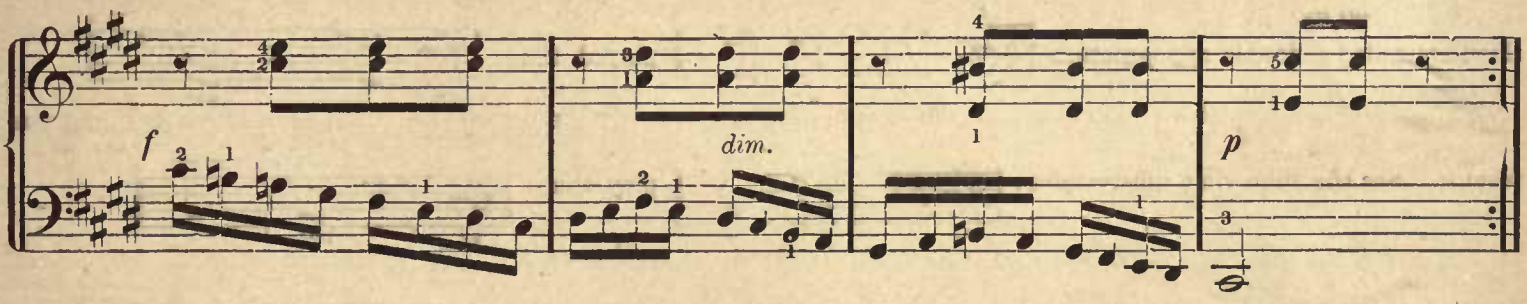
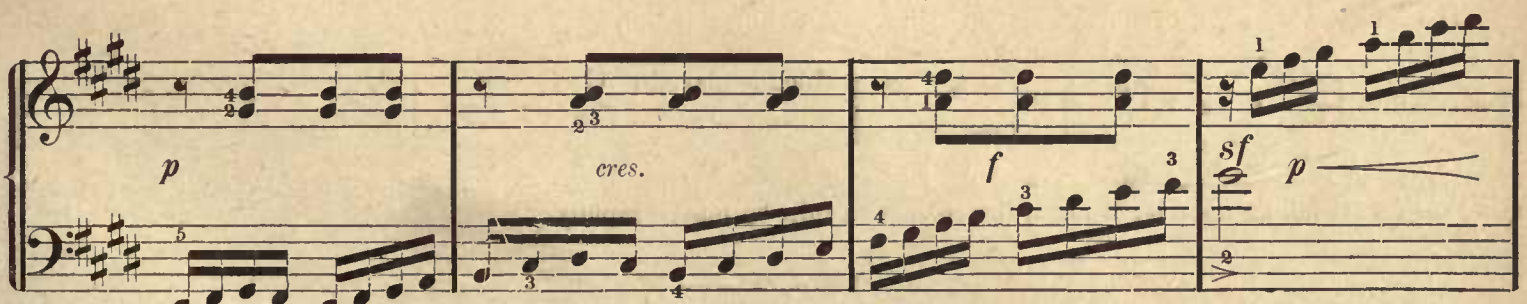
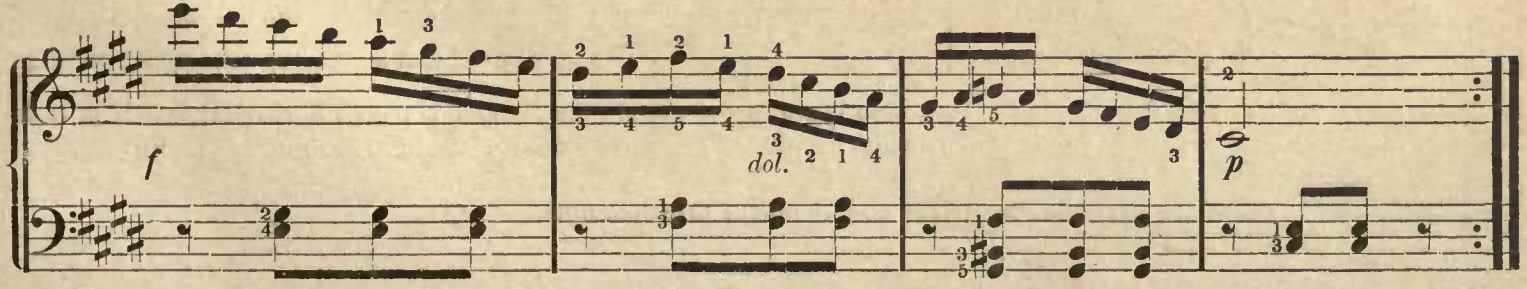


ETUDE.





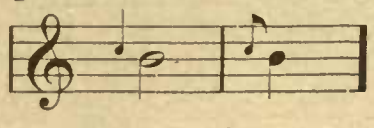
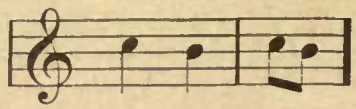


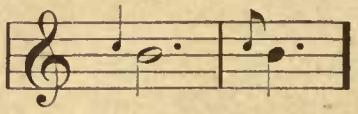
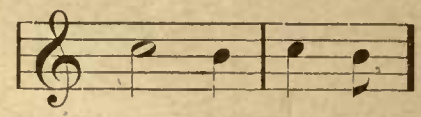


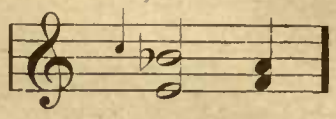
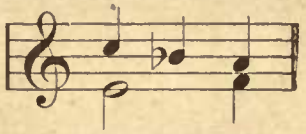
*

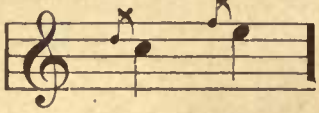
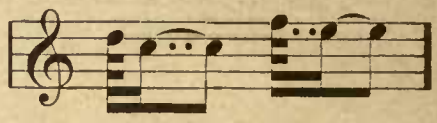
ORNAMENTATION.

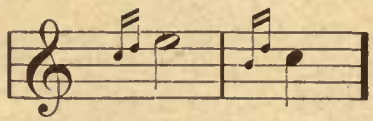
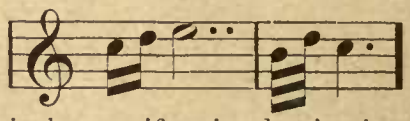
Among the musical ornaments commonly used we will first mention the *Appoggiatura*, of which there are two, namely, the long and the short. A small note placed before another from which it borrows its value, is called a long appoggiatura.

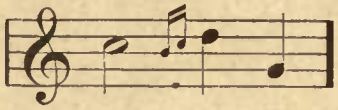
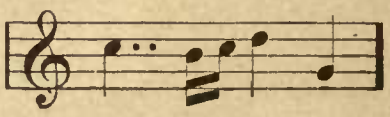
Thus:  Observe there is no dash through the upper part of the little note. These little notes take one-half of the value of the note to which they are attached, hence they are played in this wise: 

If the long appoggiatura is attached to a dotted note, as for instance:  it must be played in the following manner: 

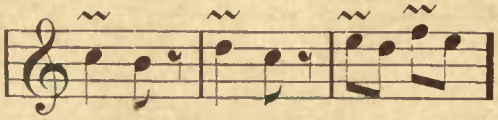
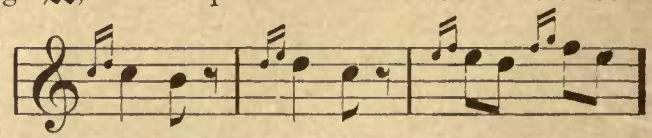
If the appoggiatura stands before a combination of tones, as in the following:  it must be played thus: 

The short appoggiatura differs from the long in so far that it has a dash through its upper part, as will be seen from these examples:  This appoggiatura is executed in this wise: 

Two small notes placed before a third are called a double appoggiatura  which is played thus: 

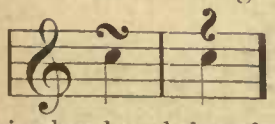
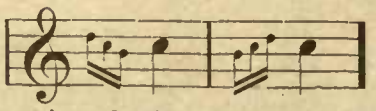
The double appoggiatura often occurs in the middle of a measure after the principal note; if so, it takes its time value from it. See the following illustrations:  play thus: 

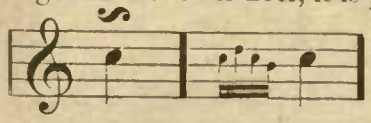
The Mordent.

The *Mordent* is a short ornamentation and is represented by this sign ∾, which is placed over the note to be embellished. Thus:  which is played in this wise: 

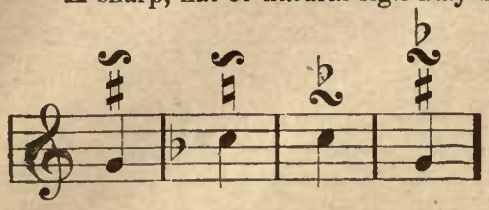
A line across the mordent ∾ means that it should be played very fast. The mordent takes a little time from the principal note, the accent falling upon it; it must, therefore, as a rule, be played rapidly.

The Turn.

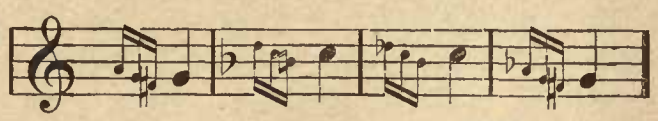
The *Turn* is a group of tones which is indicated by this sign ∾ or this ⸮. These signs are placed over the notes, thus:  and then the turn is played in this manner:  The group consists of the note above the principal note, that is, the one over which the sign is placed, and then the one below it. If the turn is to begin on the upper note the sign is placed horizontal, but if is it to begin on the lower note, it is placed in a perpendicular position. The turn is often played in the following style:

 beginning as well as ending on the principal note.

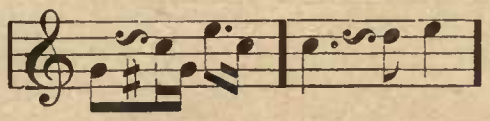
A sharp, flat or natural sign may be placed above or below the sign indicating the turn, as for instance



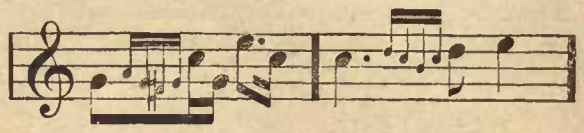
These several turns are played in the following manner:



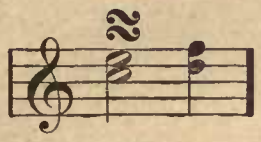
The turn often appears in this wise:



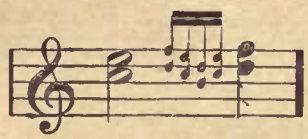
which is played in this way:



The double turn is marked thus:



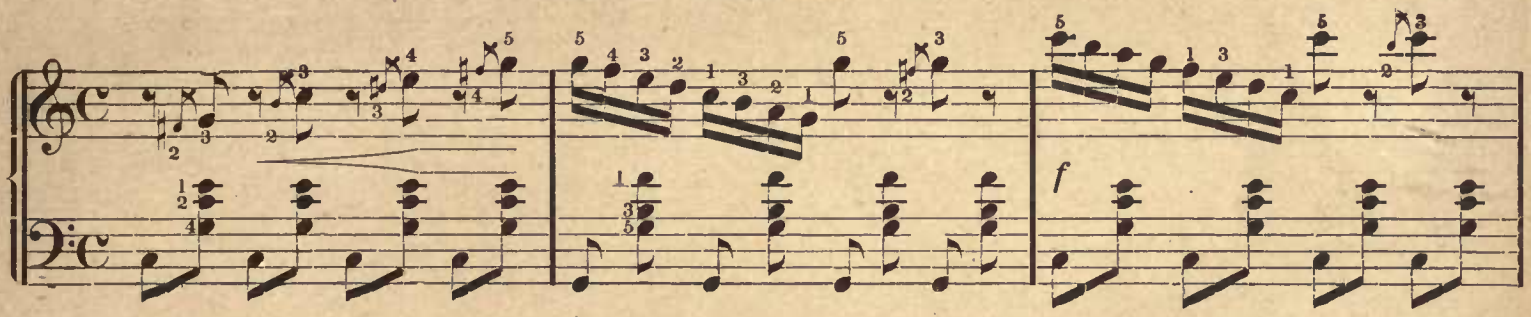
and must be executed in the following manner:

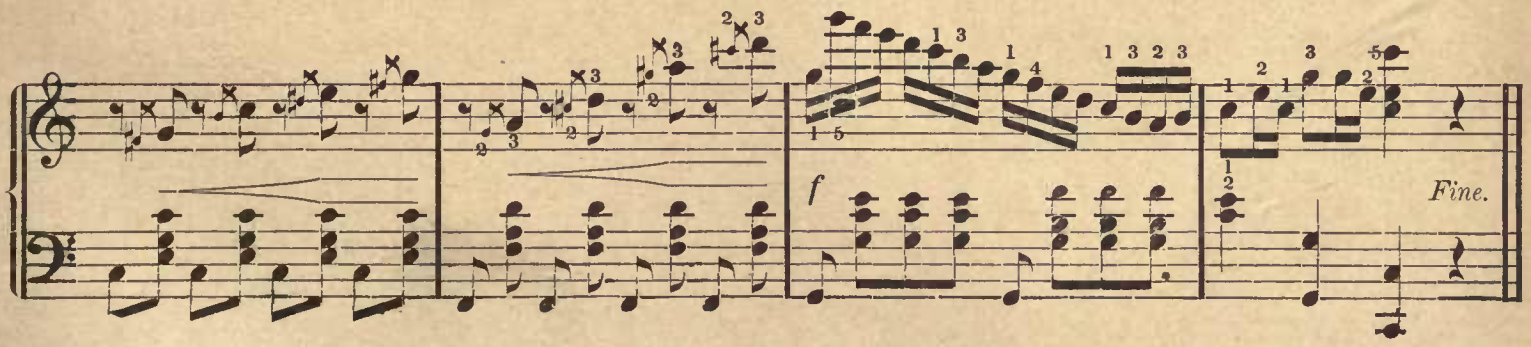


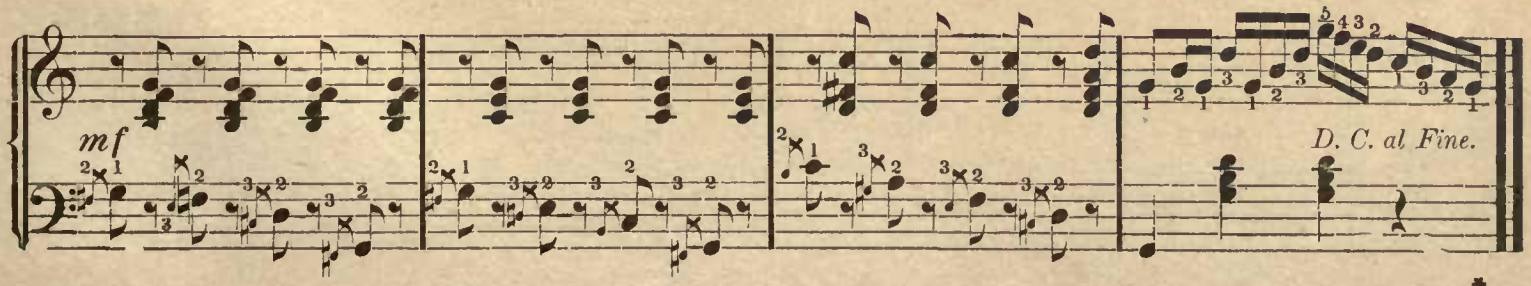
These various signs are introduced as abbreviation marks. They are designed to avoid writing or printing many little notes, the reading of which would make music difficult.

ETUDE.

Short Appoggiatura.

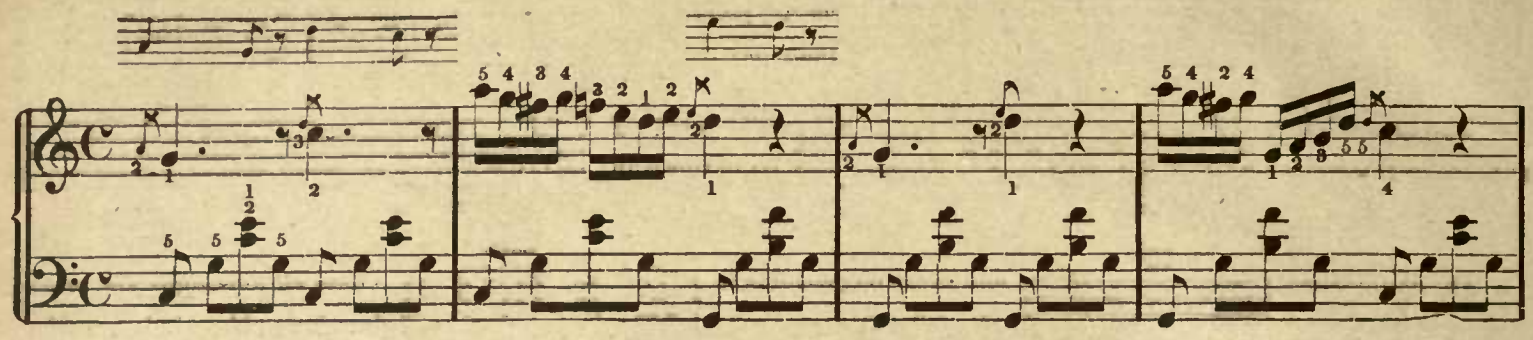


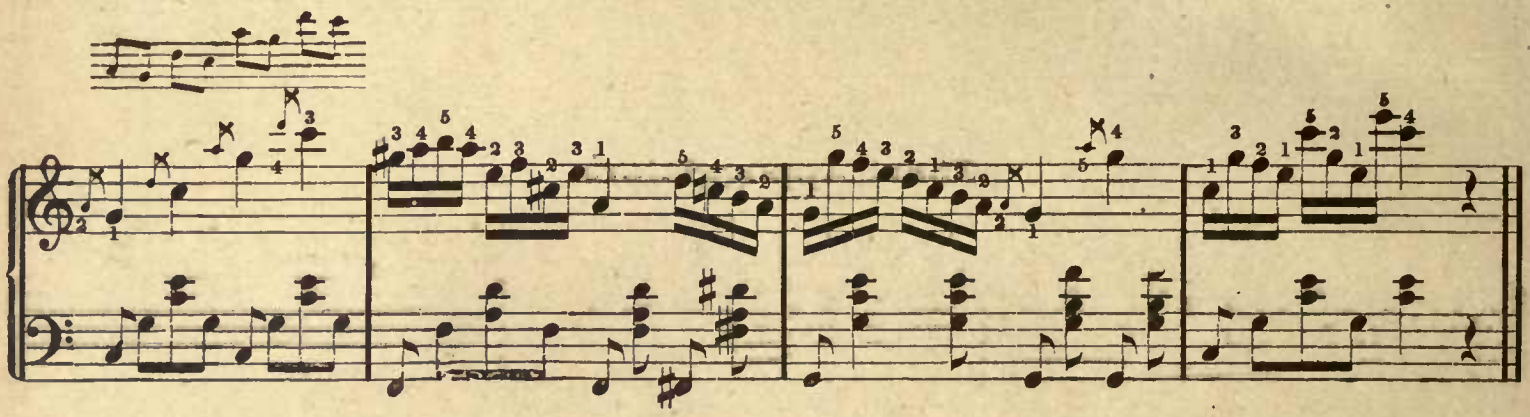


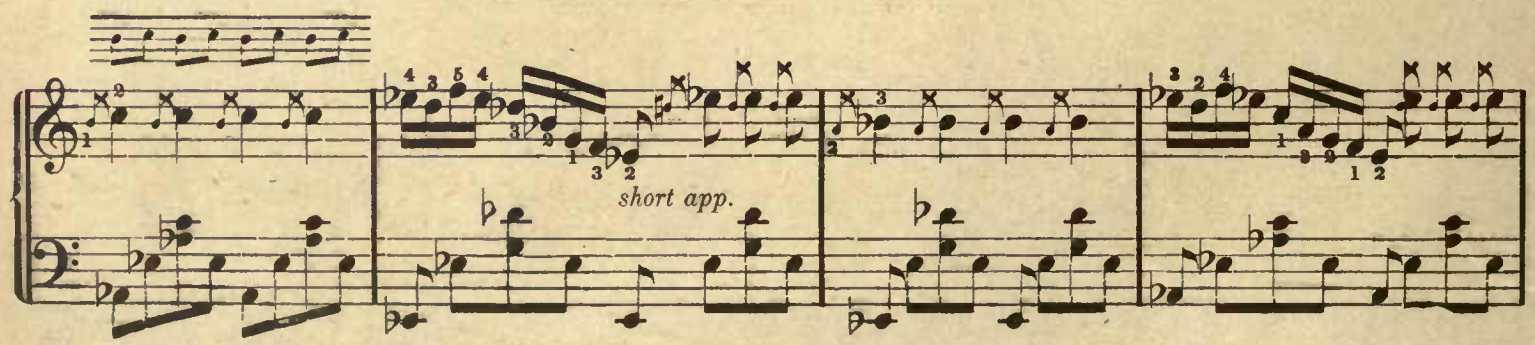


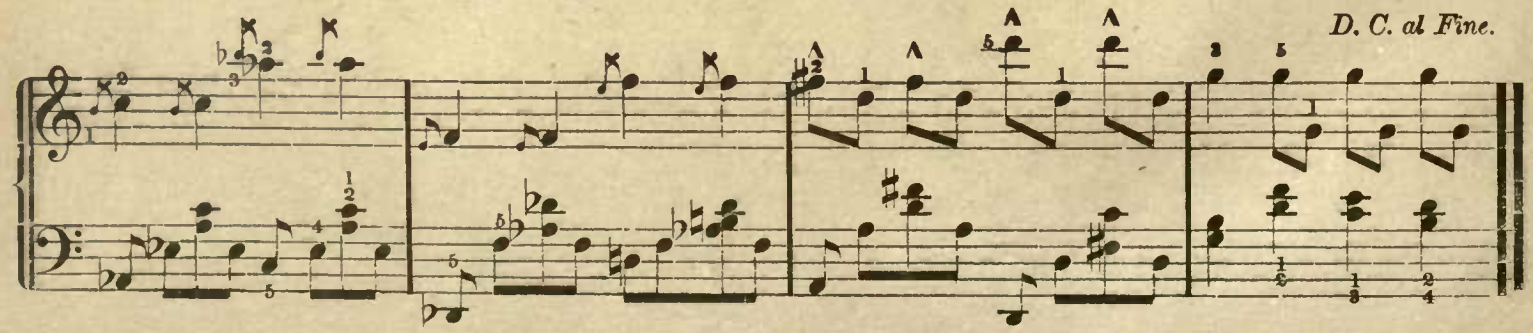
ETUDE.

Long Appoggiatura.









ETUDE.

The Mordent.

Fine.

D. C. al Fine.

ALLEGRO MODERATO.

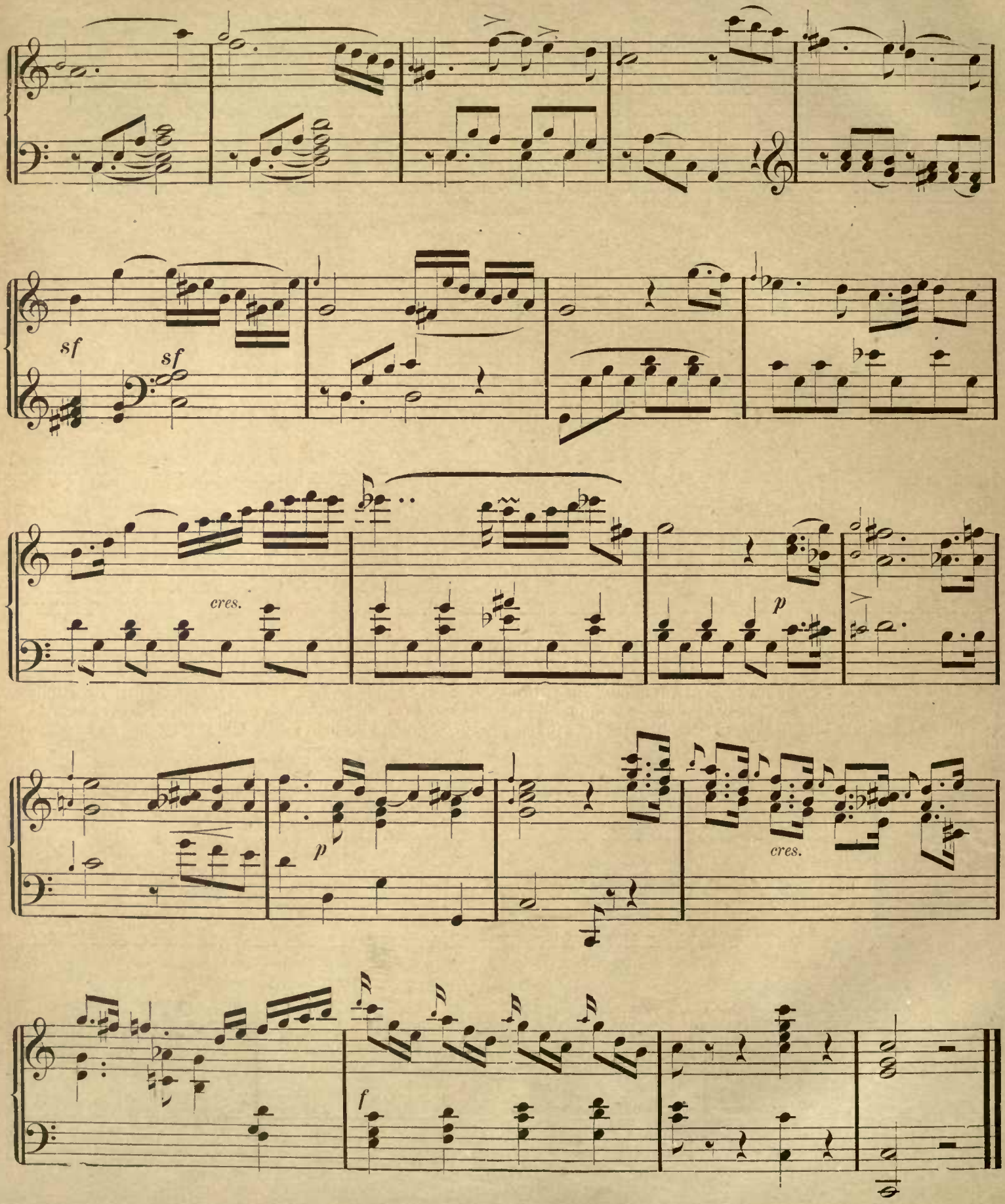
This exercise is for the purpose of practicing the turn as well as the appoggiatura. The composition is by Hummel, the celebrated composer and pianist. Johann Nepomuk Hummel was born in Presburg on the 14th of November, 1778, and died at Weimar on the 17th of October, 1837. He has produced much excellent music and is esteemed as a composer of rare merit.

mf

p

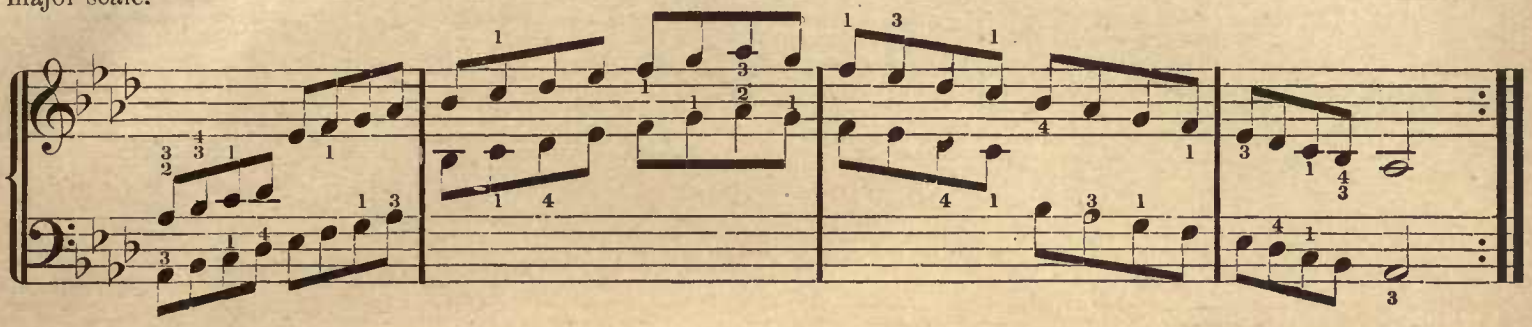
cres.

p espressivo.


sf
sf
cres.
p
p
cres.
f

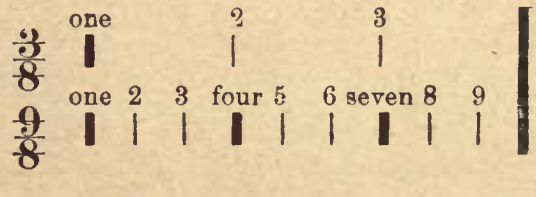
Scale of A-Flat.

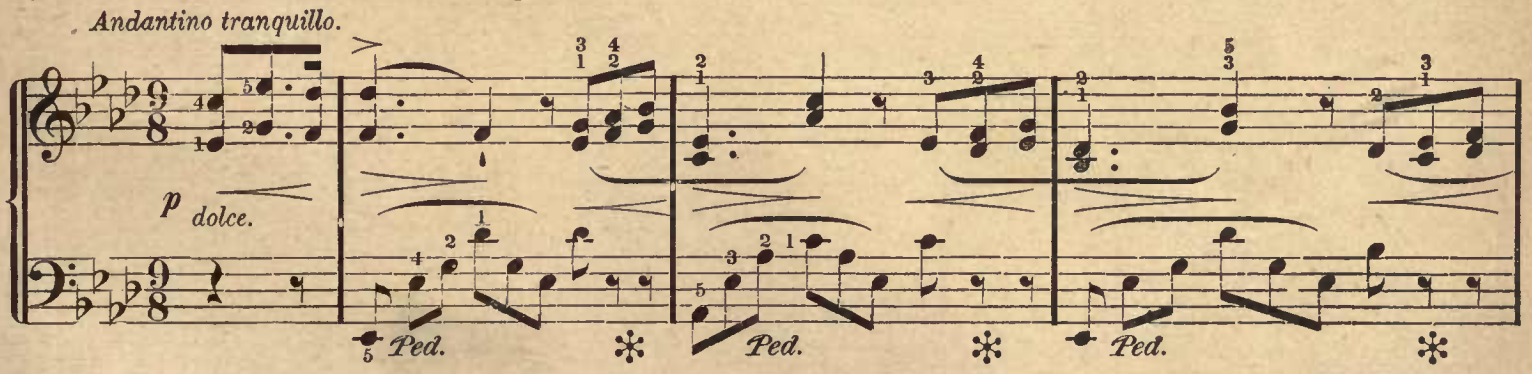
NOTE TO THE TEACHER.—Explain to the pupil the difference between the A-flat and C-major scale, also the difference between the A-flat and E-flat scales. Practice all scales in the various combinations introduced in connection with the C-major scale.

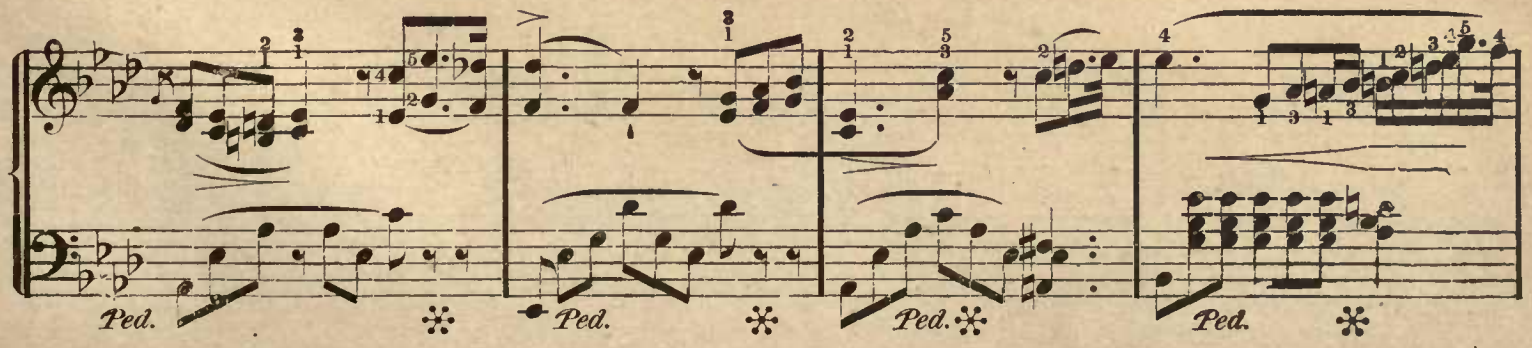


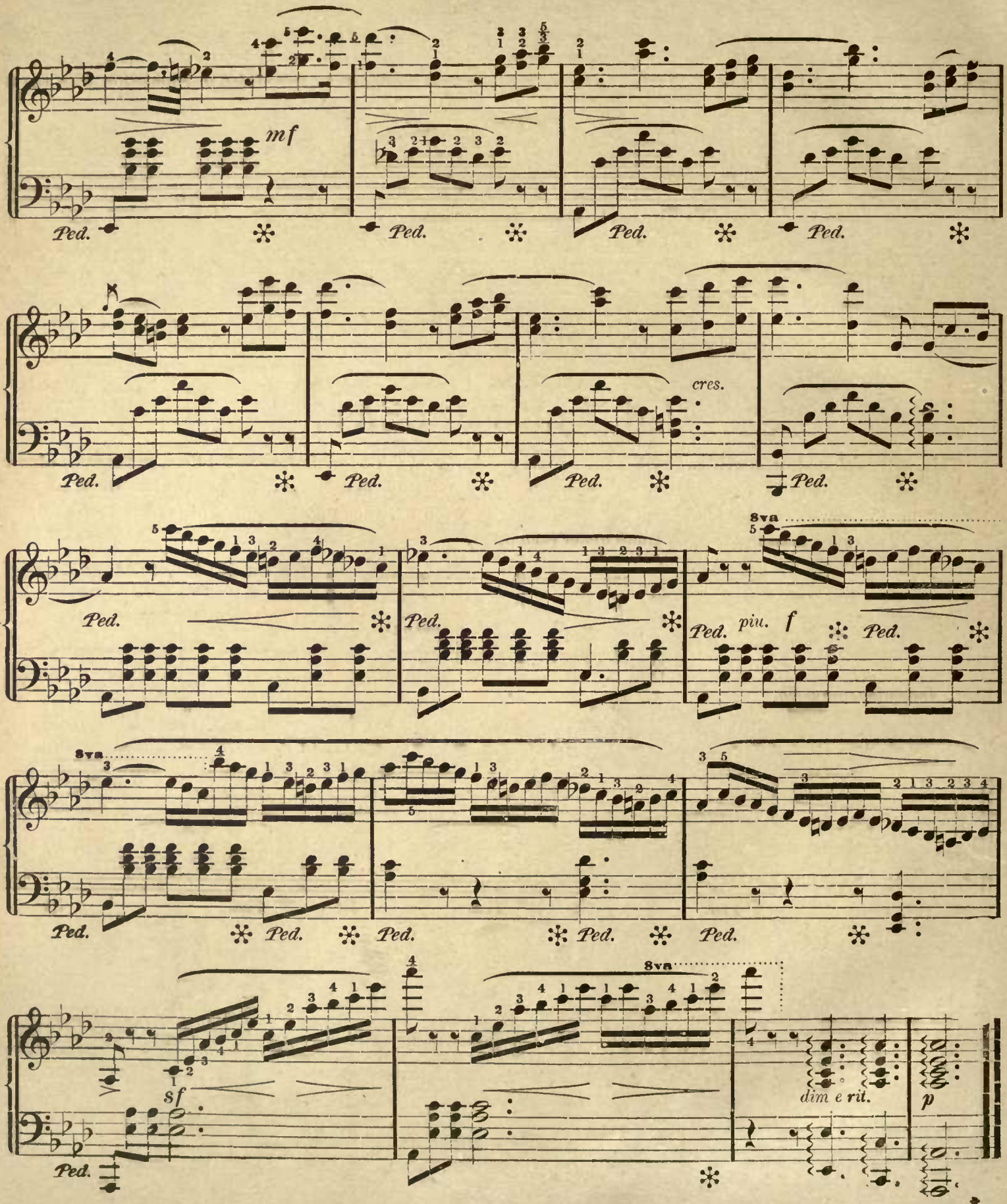
AN ALBUM LEAF.

This pretty Salon piece is written in 9-8 time. Some pupils regard this as equivalent to 3-4 time, and count is as such. This is wrong. In 3-4 or 3-8 time we have one heavy beat in a measure, namely on one. In 9-8 time there are three heavy beats, to wit; on one, four and seven. The difference between 3-8 time and 9-8 time will become perfectlv plain when placing accented measures of both times under each other.





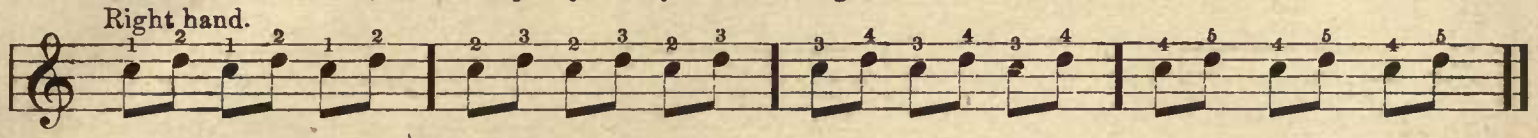



mf
Ped.
cres.
8va
piu. f
sf
dim e rit.
p

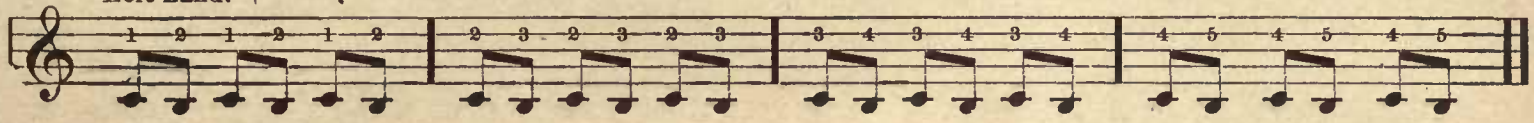
THE TRILL.

This embellishment is indicated by the litters *tr* placed over or under a note. The *trill* is a rapid succession of two tones a second apart, and is one of the most important ornaments in piano playing. Only a perfect trill is pretty, and in order to produce this, careful study is required. It must be executed by the fingers only, without the motion of the hand. Aim first at eveness of touch, then at rapidity. Play the following:

Right hand.



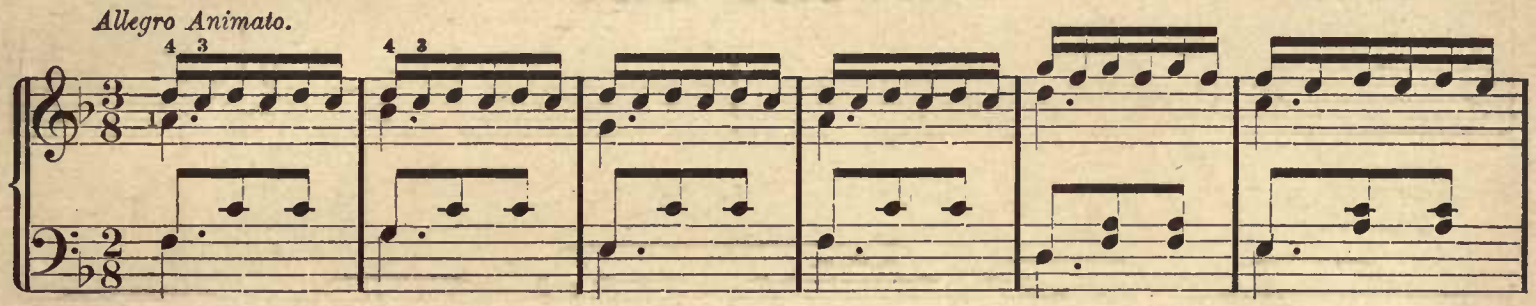
Left hand.

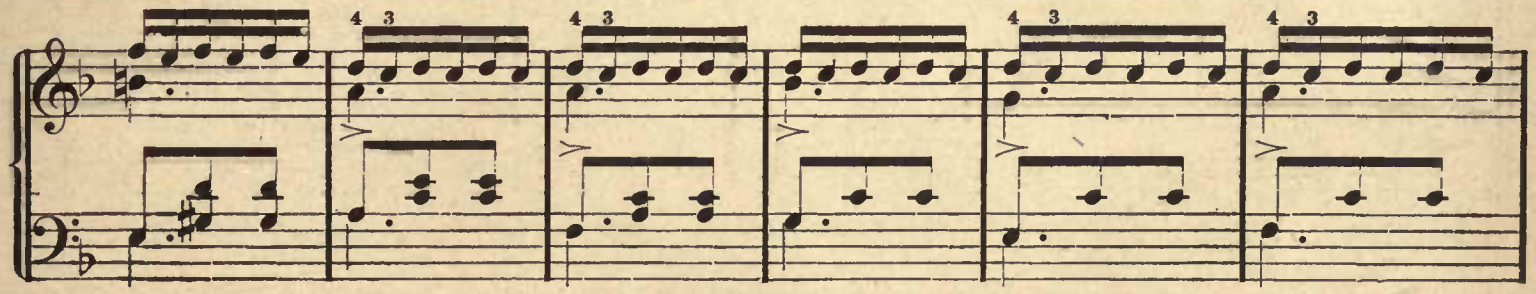


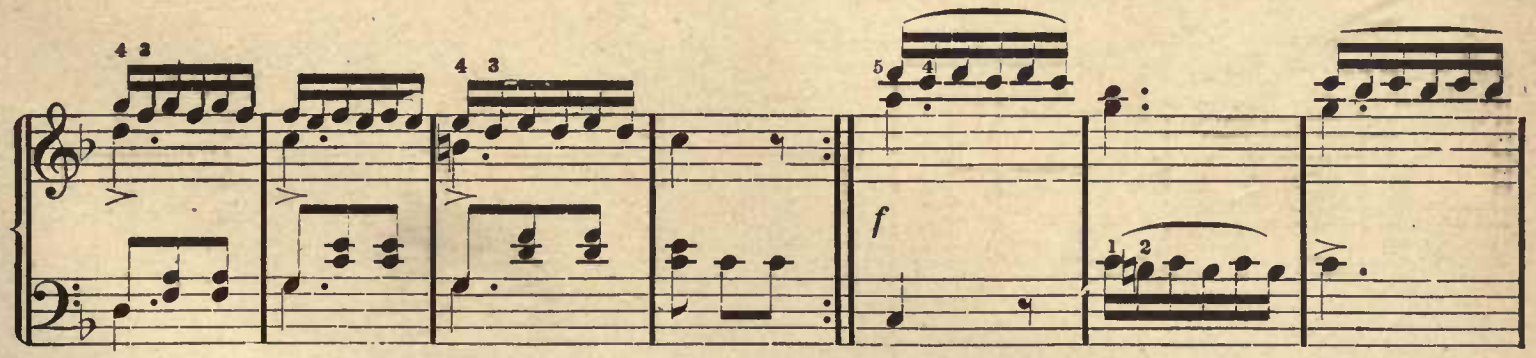
THE BROOK.

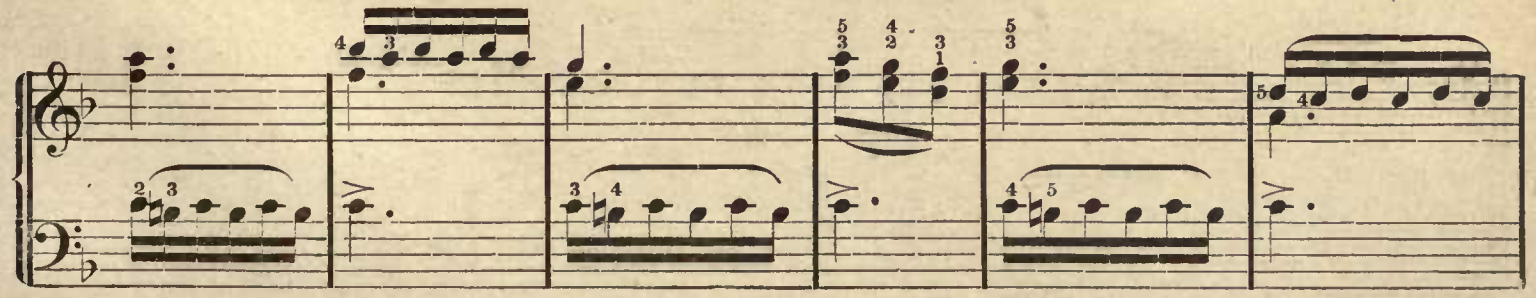
ETUDE.

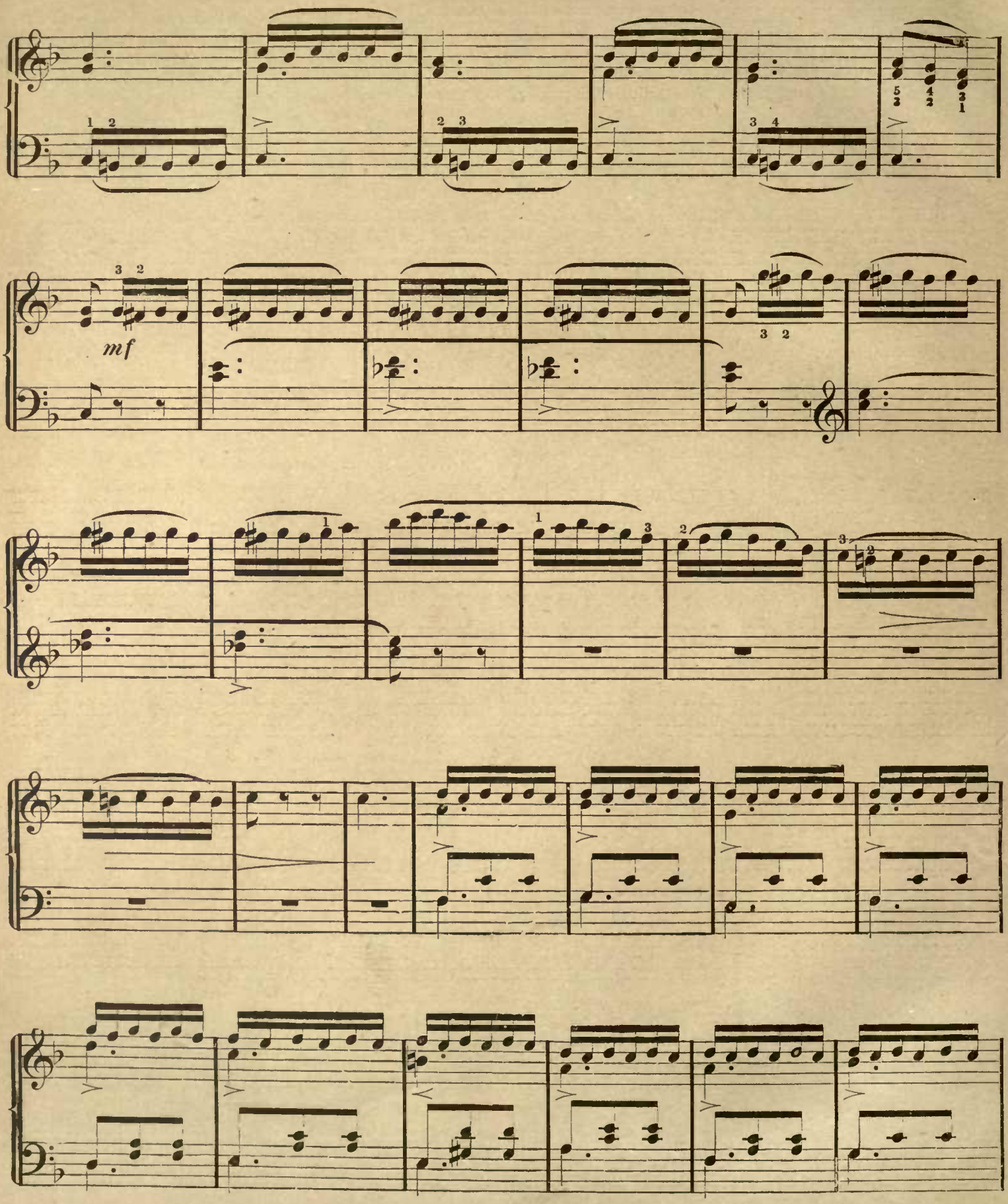
Allegro Animato.

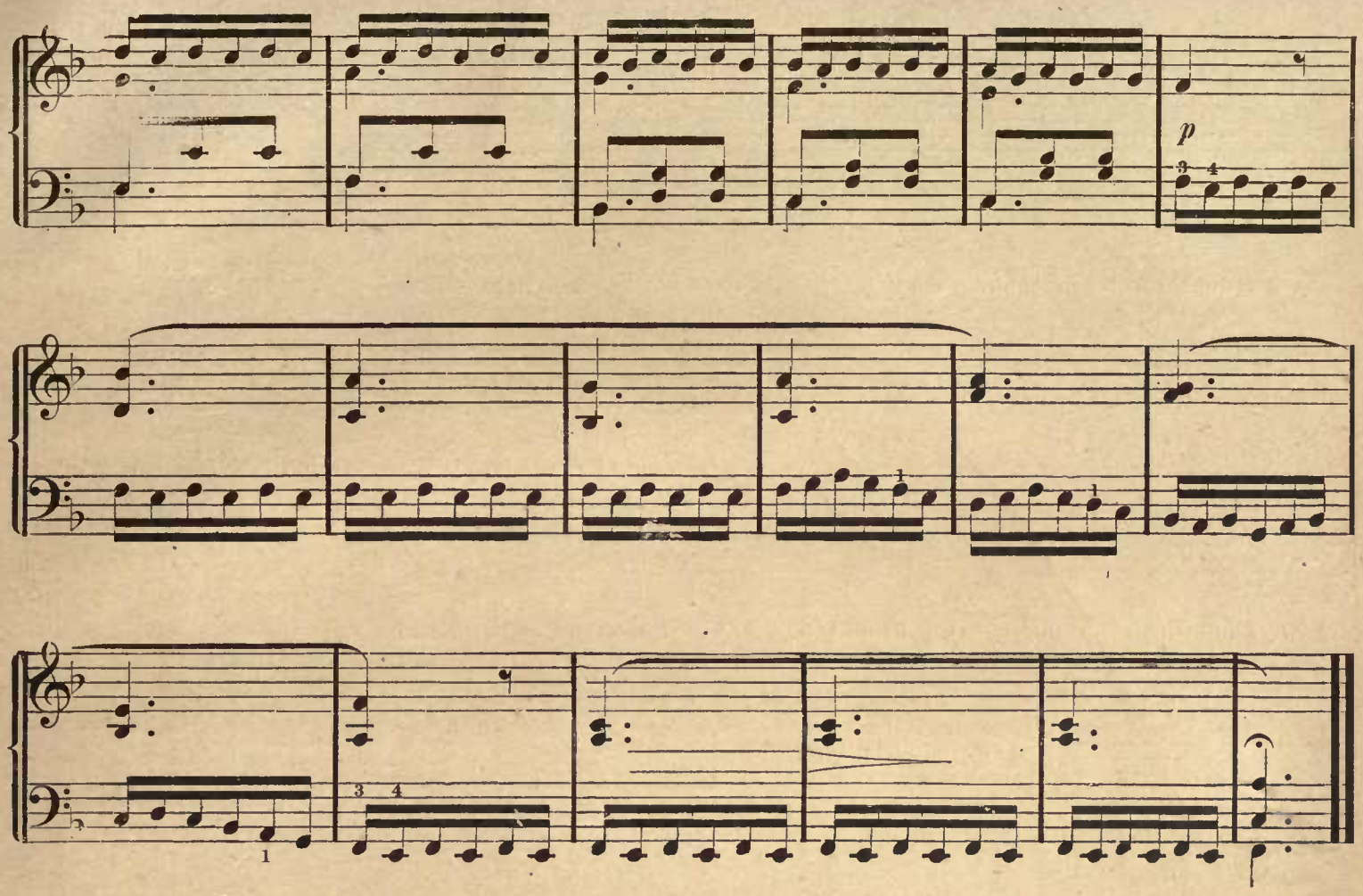




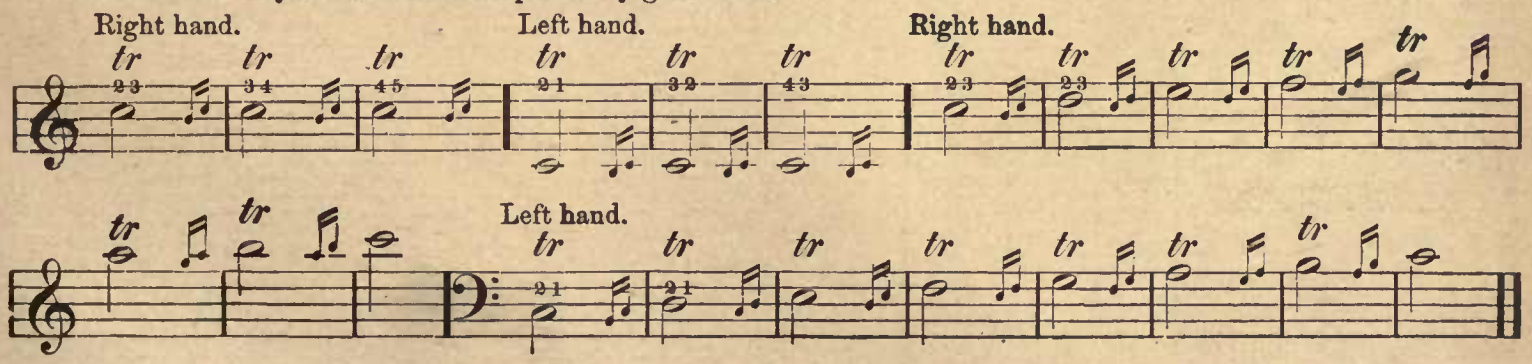




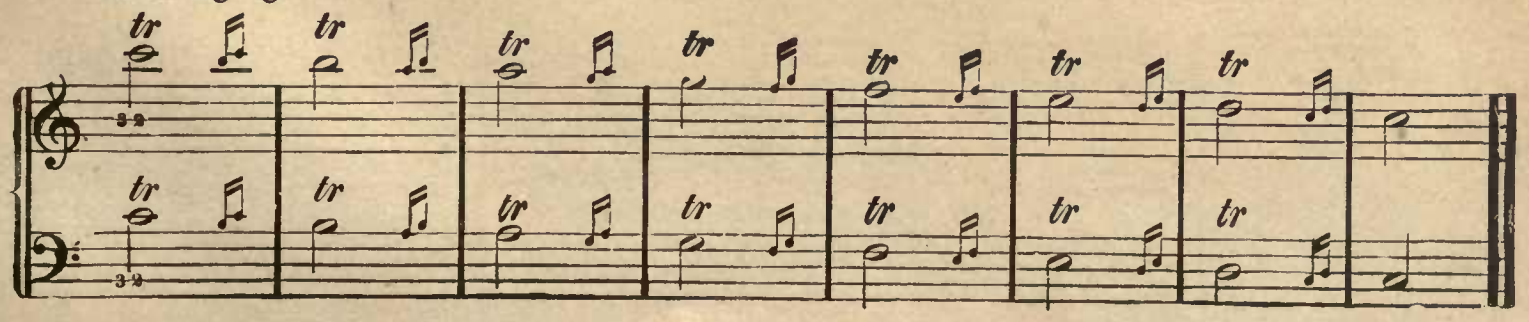

mf



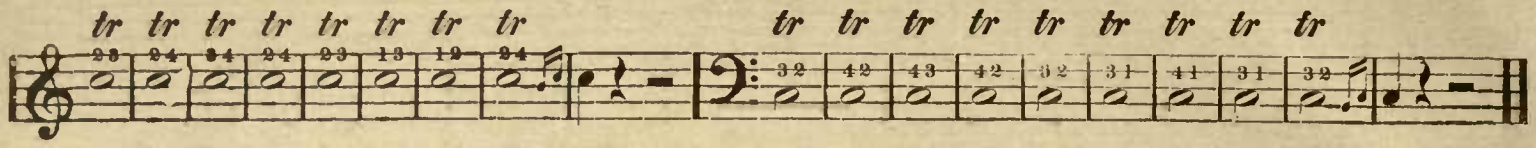
The trill is usually at its close accompanied by grace notes.



Descending together:

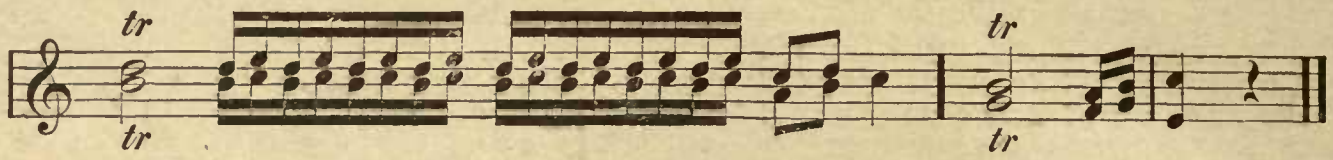


Trills with Changing Fingers.

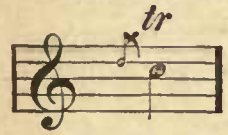


Double Trill.

When double trills are required, the letters *tr* have to be fixed to each note. Thus

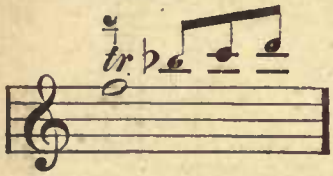


The trill always begins with the principal note unless otherwise indicated, as is illustrated in the following example:

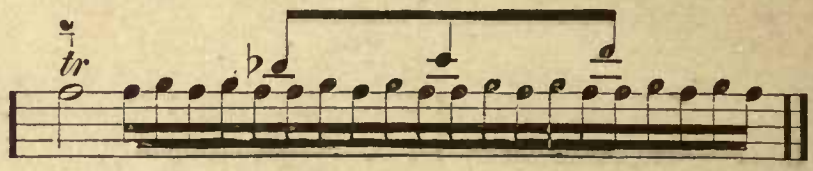


In such instances the trill begins with the grace note.

The hand which trills often has other notes to play at the same time. See the following:

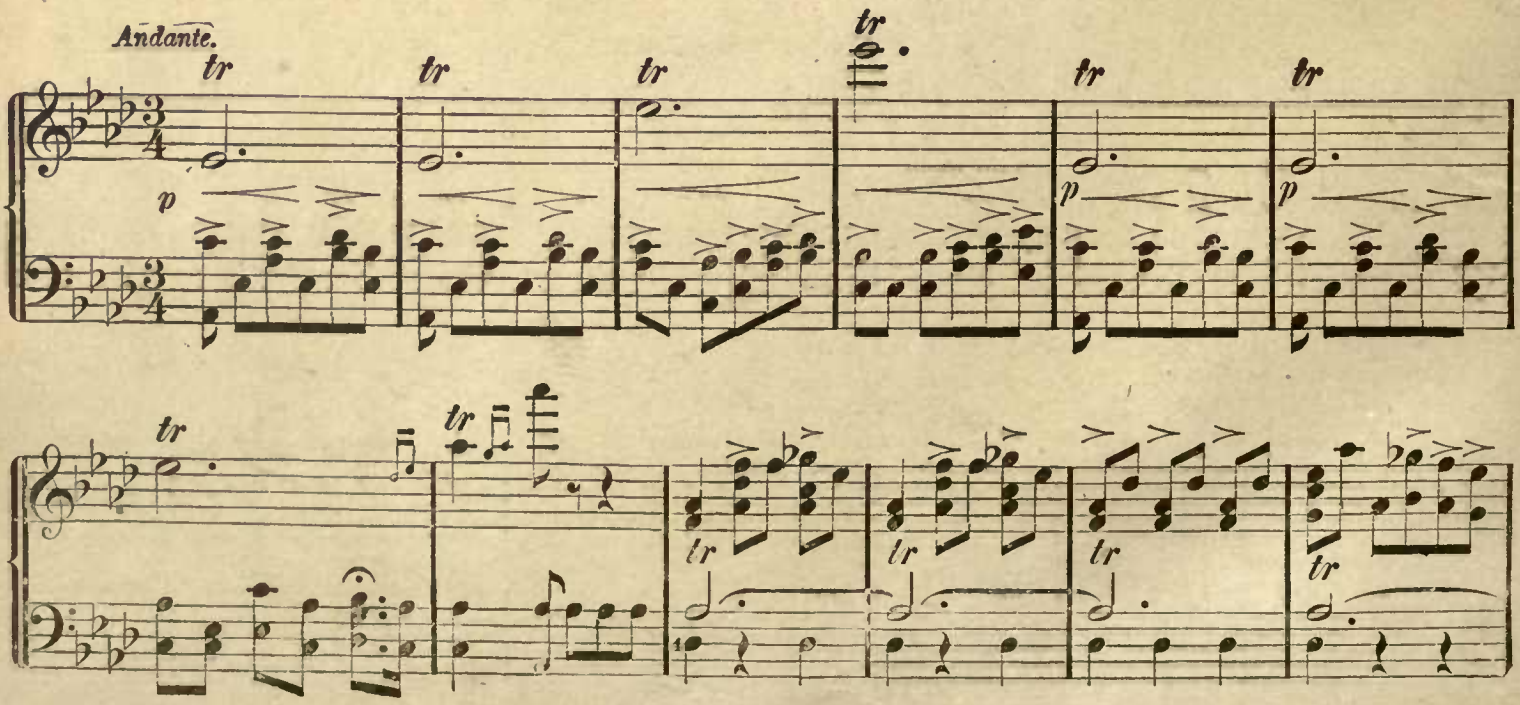


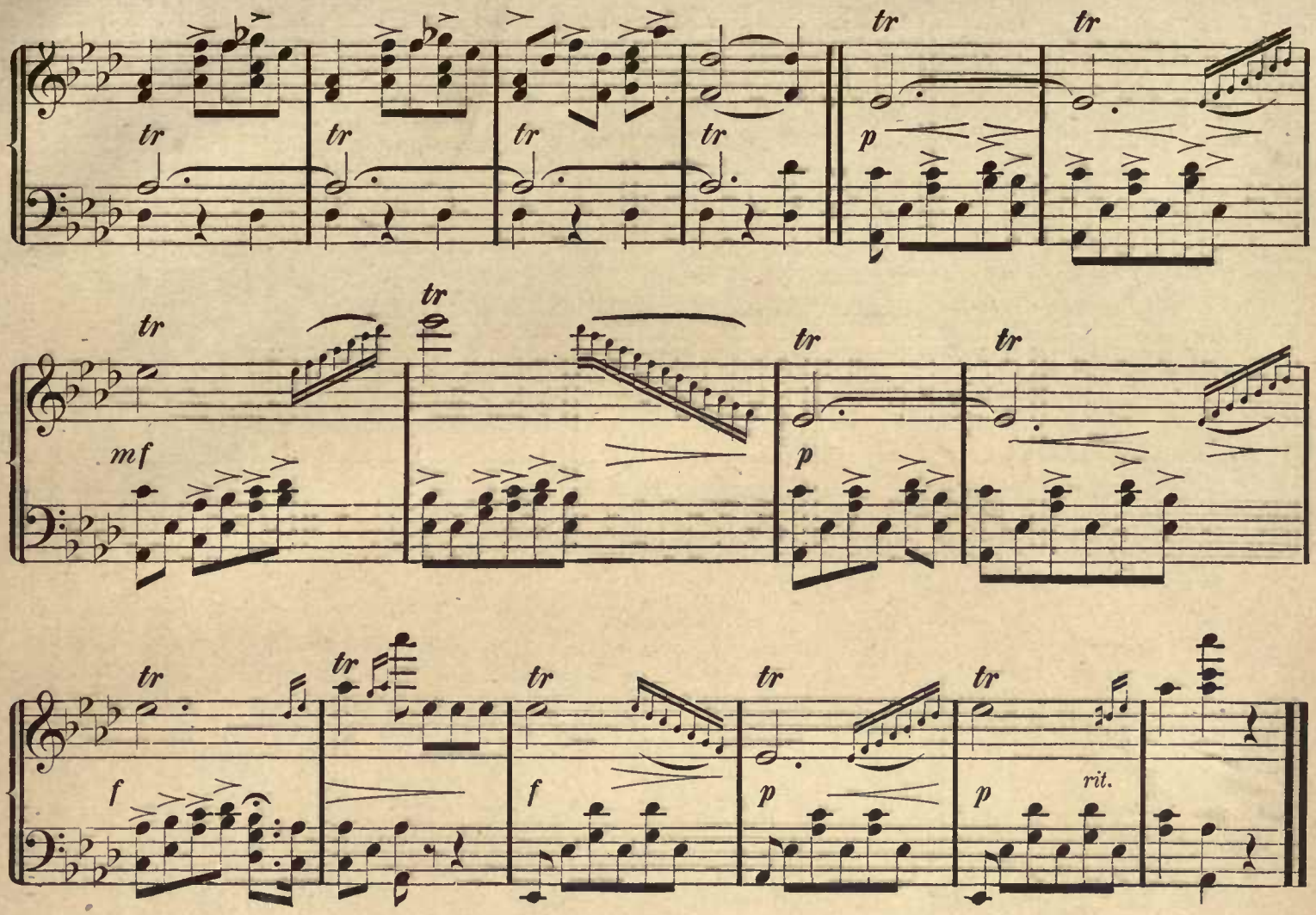
which would be played thus:



THE TRILL.

ETUDE.



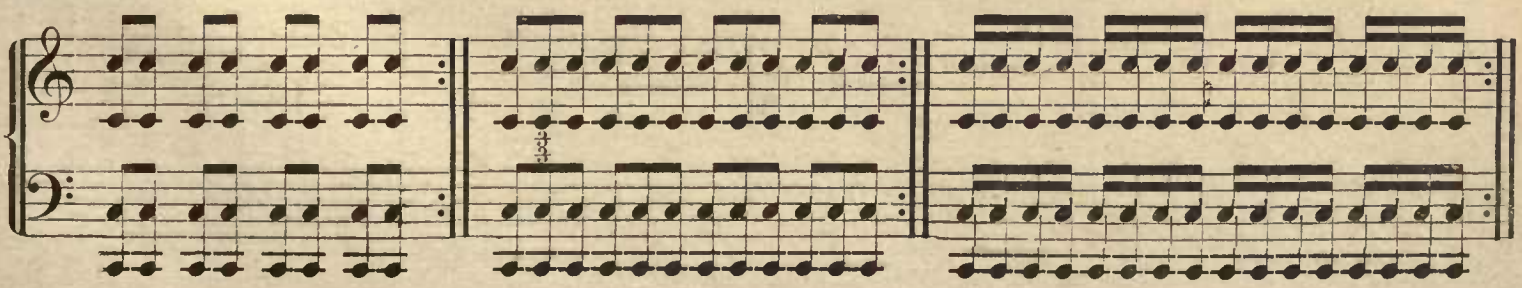


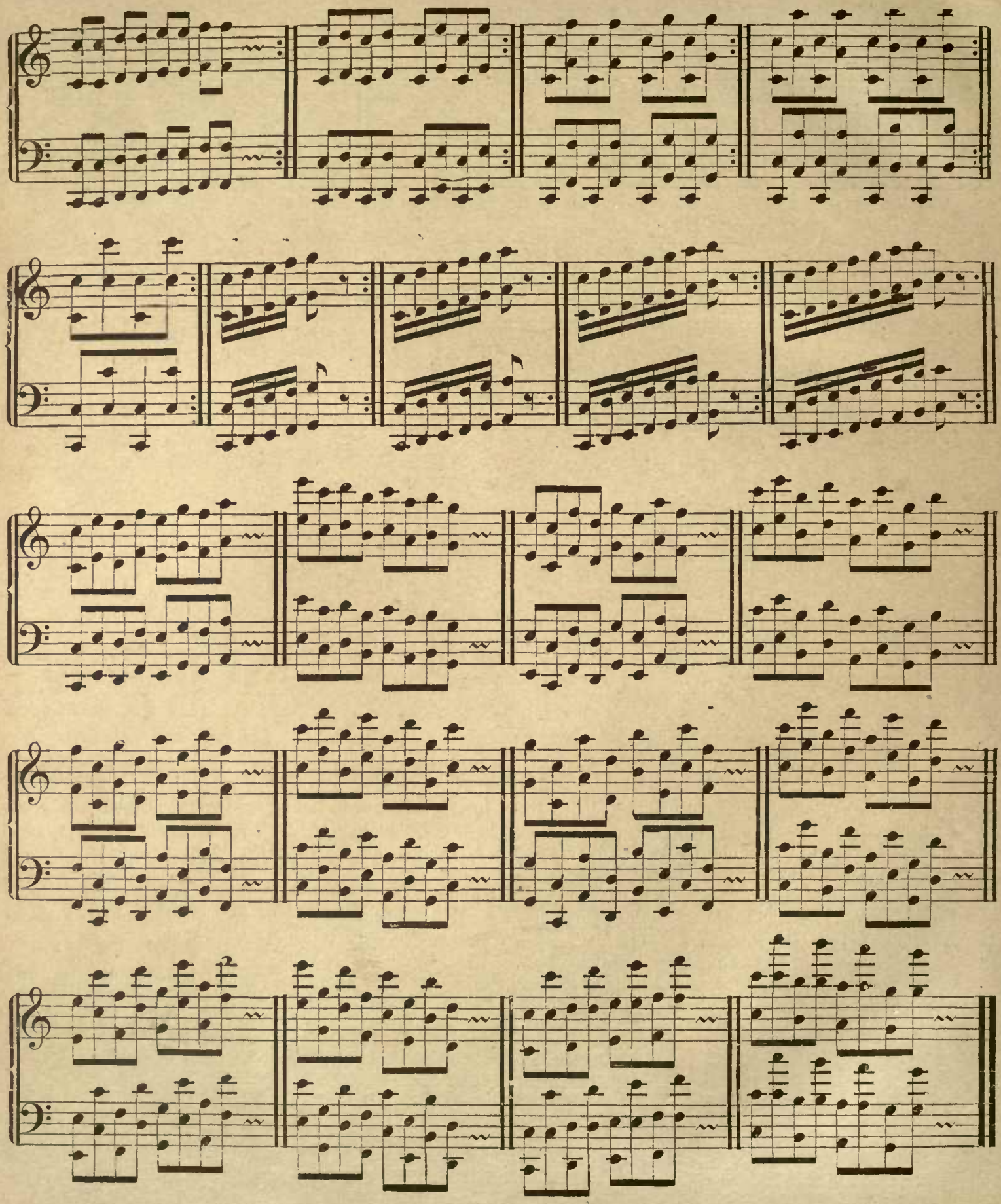
Octave Studies.

When playing octaves, the hand should be slightly raised by the wrist, and with a very easy movement, it must be, so to speak, thrown upon the keys and quickly removed again. The arm has nothing to do with this motion. There are players who execute octaves with stiff wrists, and this may be properly done, but the student should practice octaves first with the wrist motion.

The stroke with the whole arm is apt to be clumsy, heavy, and in reality is a waste of power. When playing octaves, therefore, pay strict attention to the motion of your hands and wrists, for their proper use is the first lesson to be learned in these studies. Play all octave exercises first staccato and soft, then staccato and loud; next they should be played slower in the legato style. This may be produced by giving the keys a sort of clinging pressure.

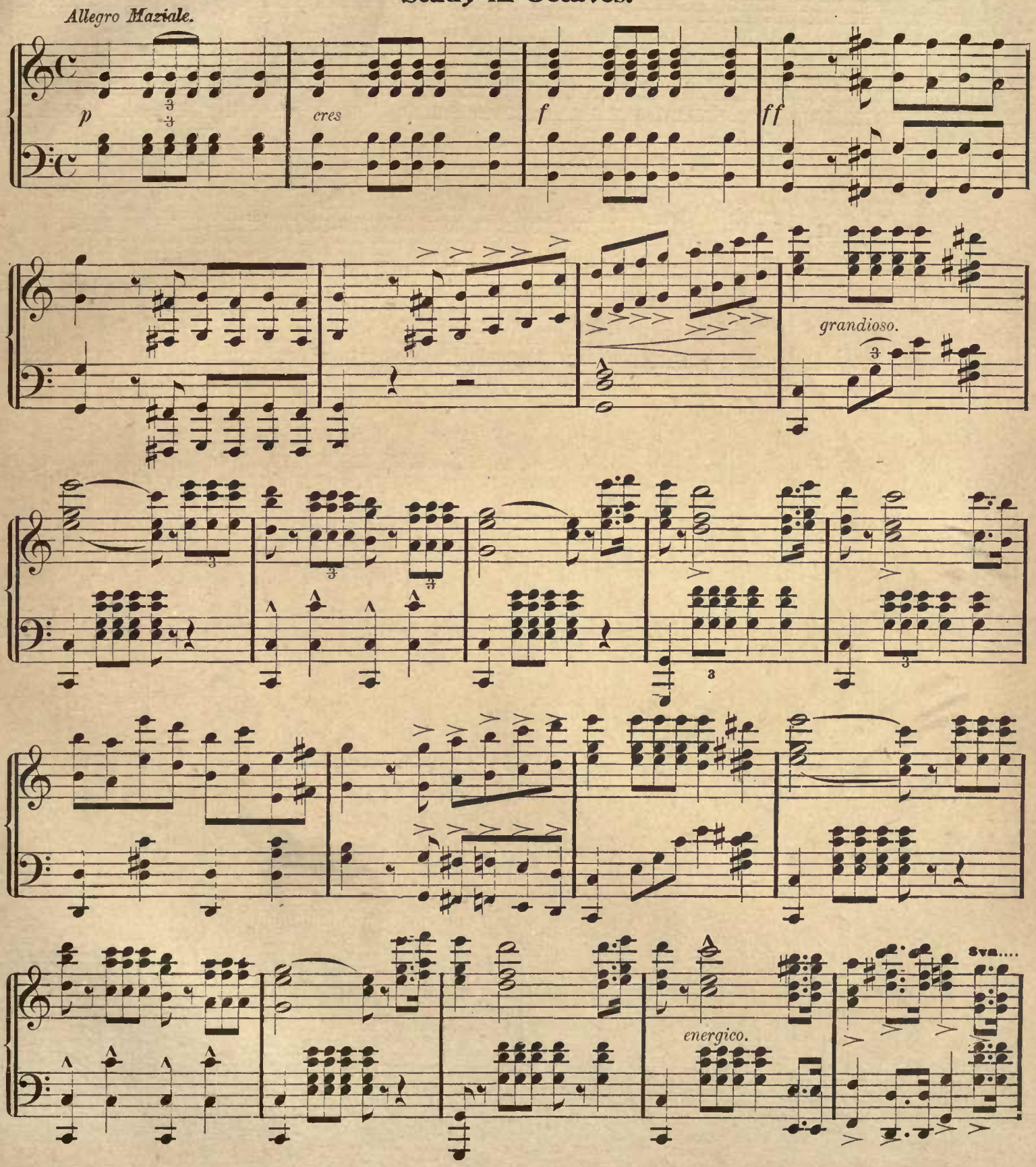
Octave playing lends great force and brilliancy to piano playing; it should, therefore, be thoroughly studied. To play octaves is fatiguing. When tired, therefore, take some other studies in hand.

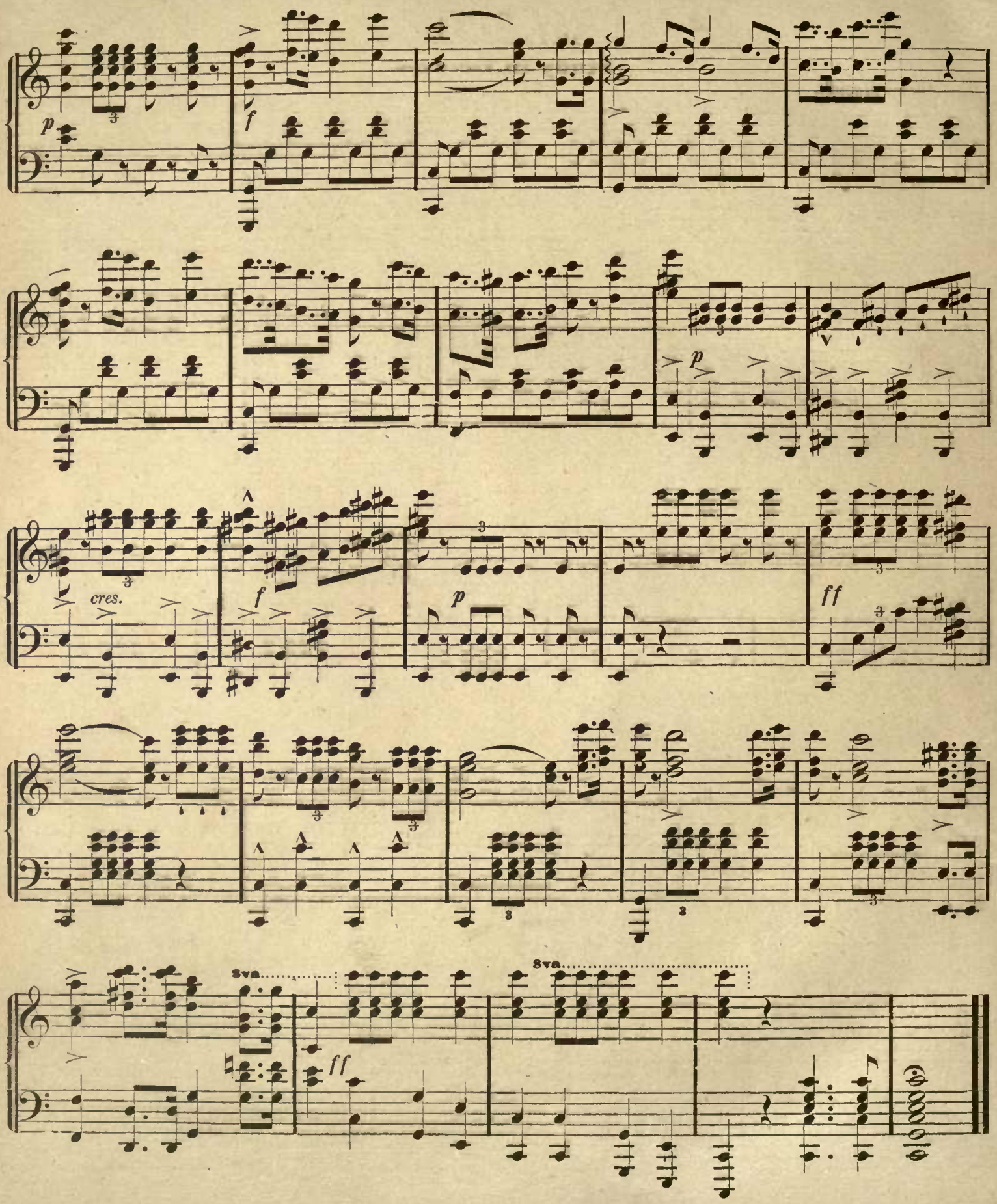




MARCH.

Study in Octaves.




p
f
p
cres.
f
p
ff
8va
ff
8va

RONDO BRILLIANT.

J. Moscheles, the author of this composition, was born in Prague on the 30th of May, 1794, and died at Leipzig on the 10th of March, 1870. He was known and esteemed as pianist, teacher and composer. He wrote much good music, though also many show pieces. As pianist he was even a successful rival of Hummel, while as teacher he was for many years active in connection with the Leipzig Conservatory, whither he was called by his former pupil, Mendelssohn. The following is merely a portion of the Rondo known under the title of "Les Charms des Paris."

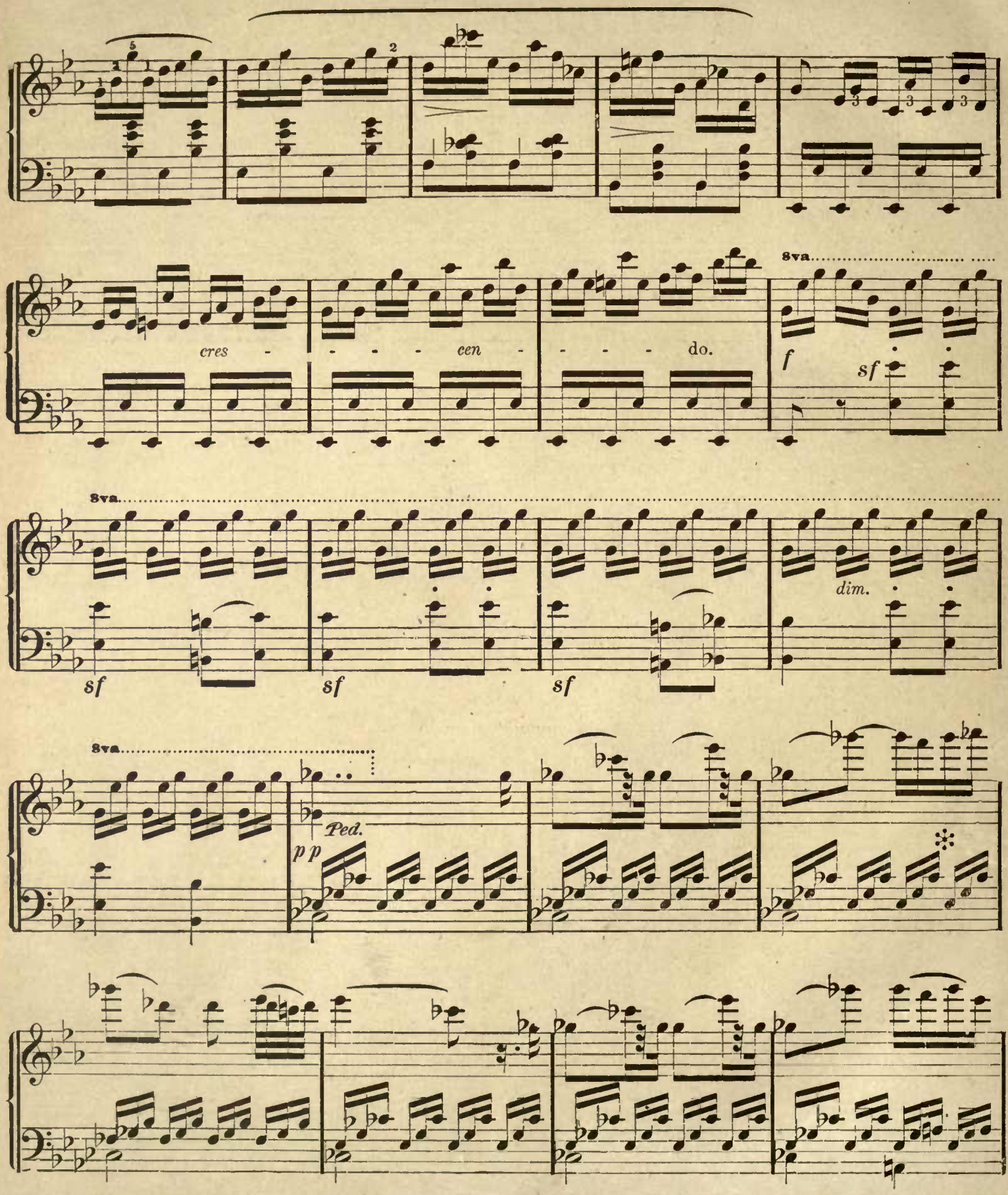
Allegro. *M. M.* ♩ = 104.

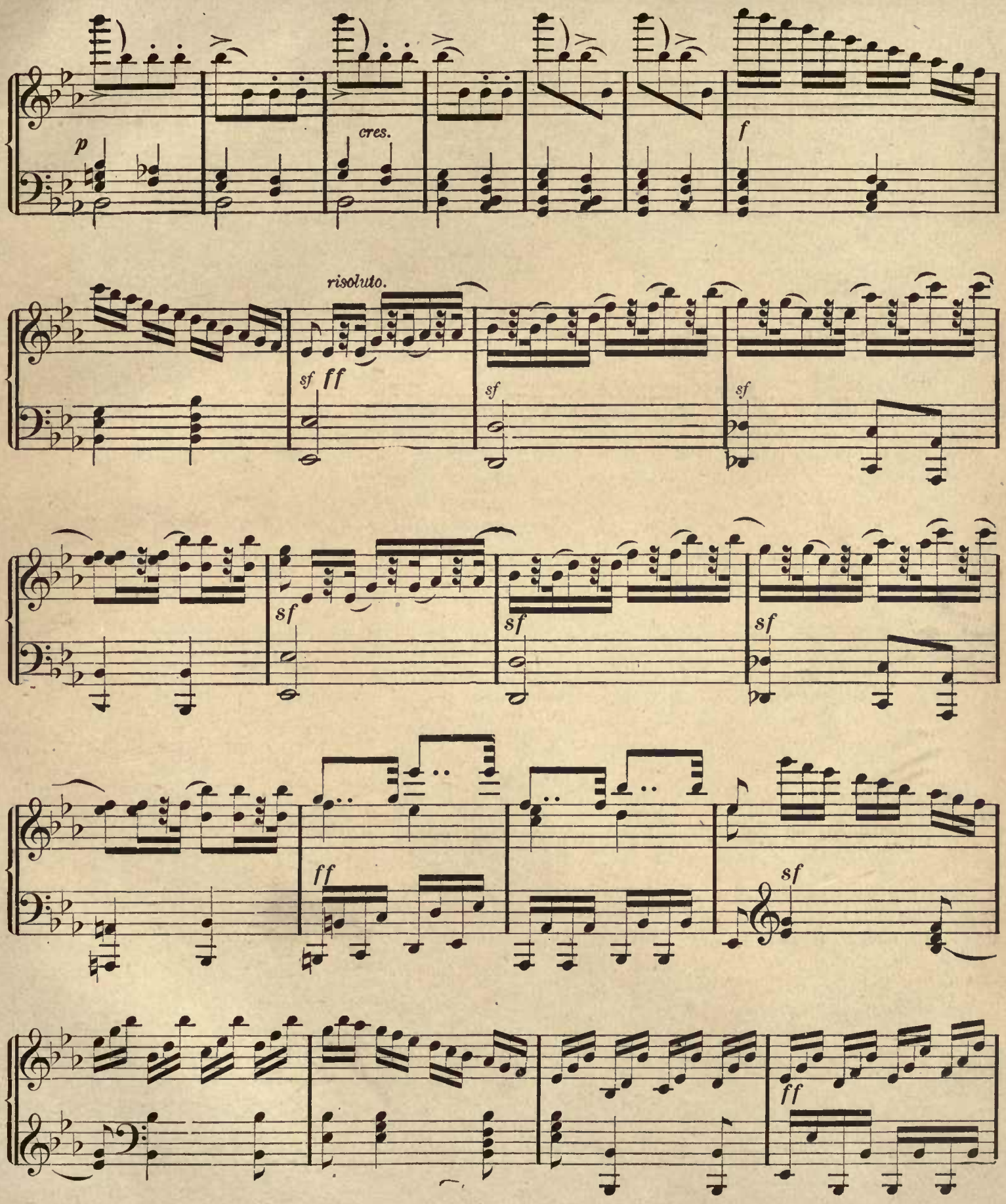
p

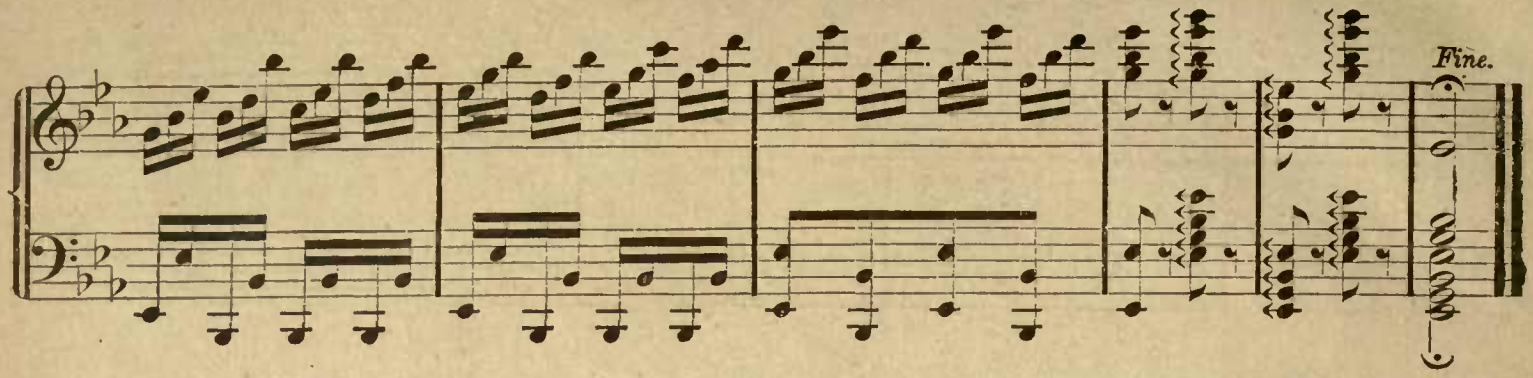
8va

8va

1


cres - - - - cen - - - - do.
8va
f
sf
8va
sf
sf
sf
dim.
8va
Ped.
p p


p
cres.
f
risoluto.
sf
ff
sf
sf
sf
sf
sf
ff
sf
ff

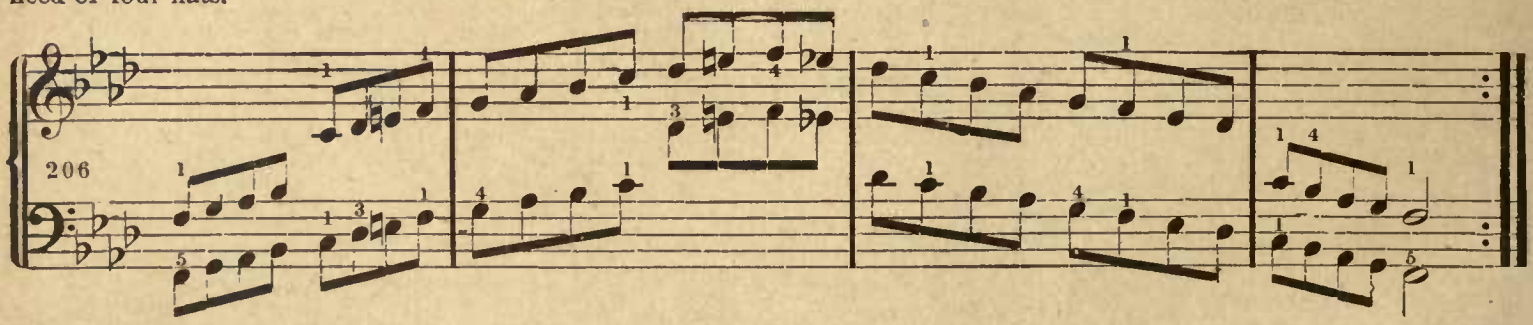


Observe the tempo mark at the beginning of this piece, *Allegro M. M.* ♩ = 104. This alludes to a musical time measure, known as Maelzel's Metronome. It consists of a regular clock-work with an upright pendulum. On this a weight is so attached, that it may be moved up and down, to suit the figures indicated on the music. Thus: 𝅗𝅥 = 50, means that the weight should be put to the figure 50 on the pendulum, and four should be counted to one stroke. ♩ = 75, means, that the figure be moved to 75 and that two be counted to one motion of the pendulum. ♩ = 104 means, that the pendulum weight should be put to 104, and one beat should be counted to each stroke of the pendulum. The terms: *Allegro*, *Andante*, *Adagio*, etc., being too indefinite, the Metronome has been invented, by the means of which composers can fix the tempo with great precision.

Notice also the triplets in the 24th, 25th, 26th and 27th measures which are played to notes of even divisions in the left hand. Learn to play each hand independently and rapidly, and then you will have no trouble in putting both parts together. The same applies to the 4th, 5th, 6th and 7th measures from the close.

Scale in F-Minor.

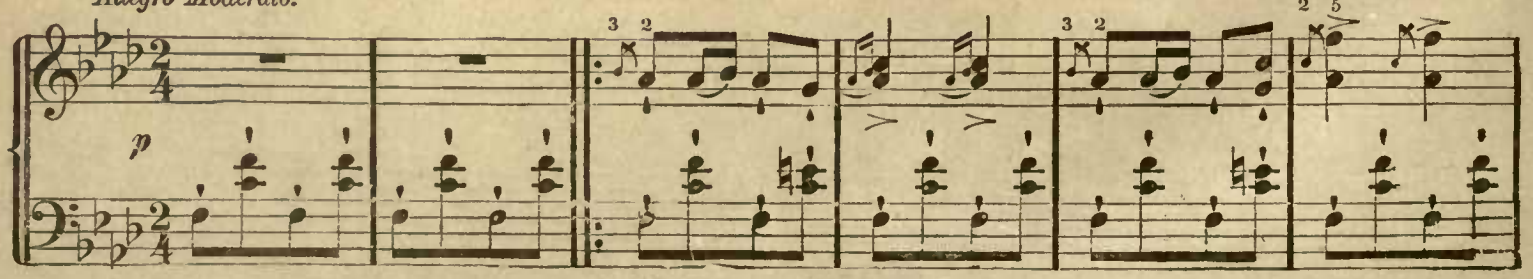
This scale is the relative minor scale to A-flat major and like it has four flats. Explain its construction and show the need of four flats.

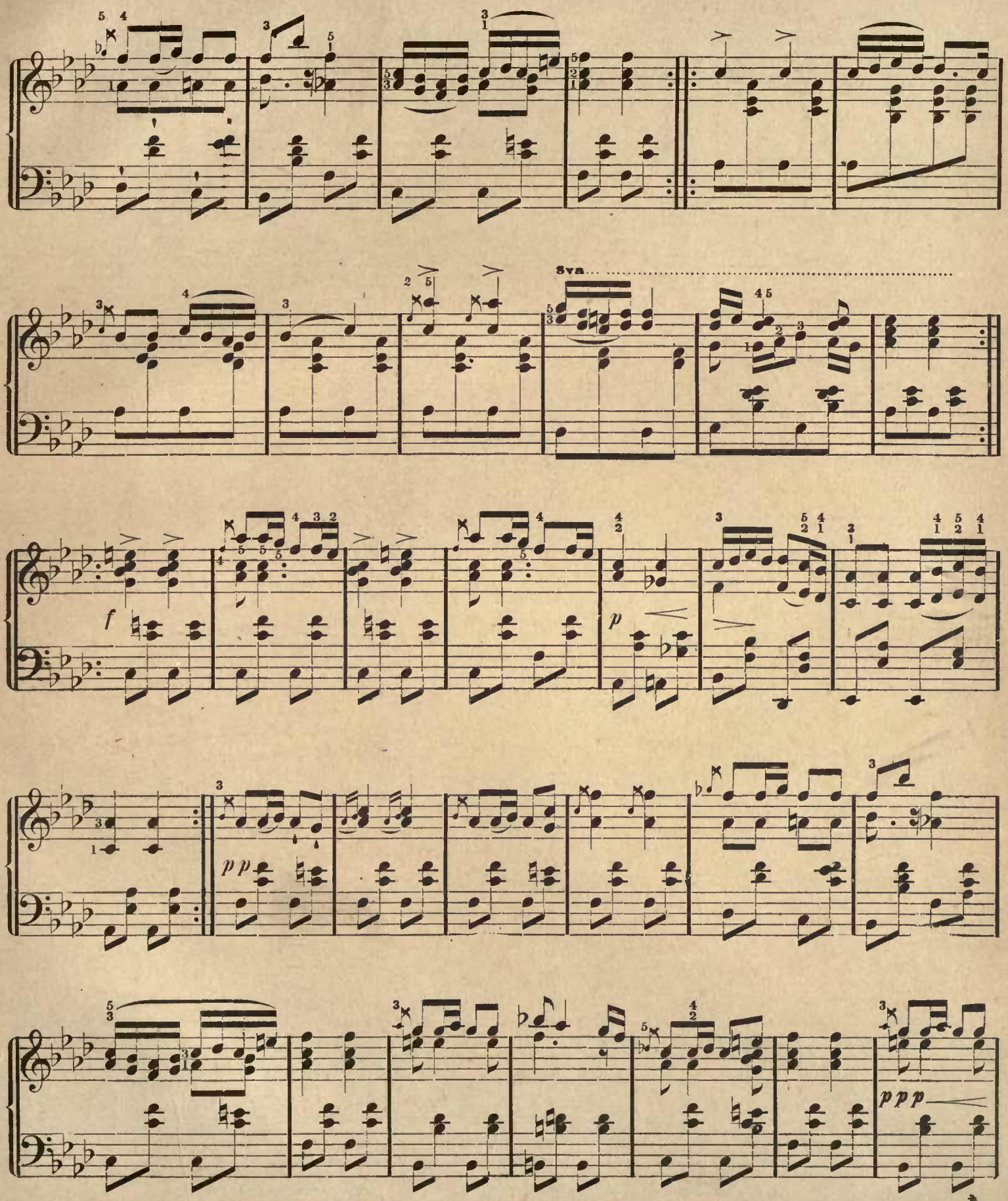


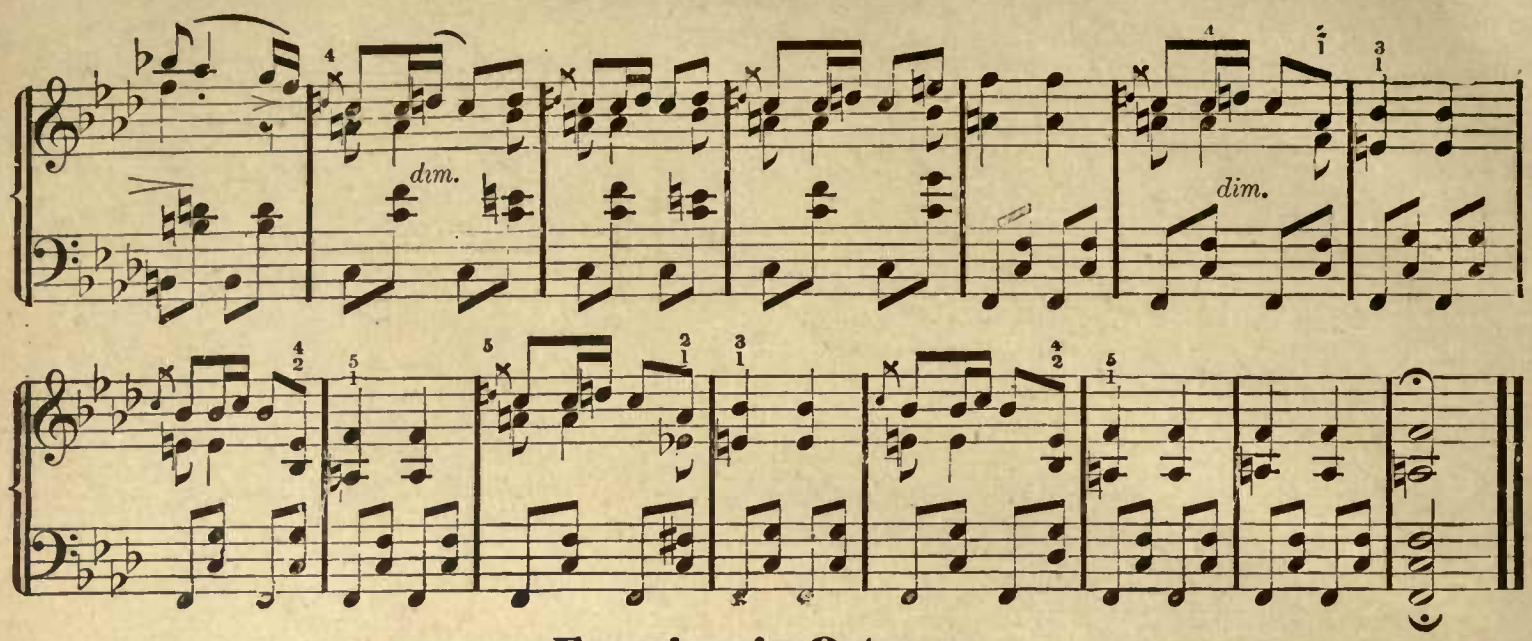
MOMENTS MUSICALE.

Franz Schubert, the author of this charming piece, was another one of Germany's great masters. He was born in the city of Vienna on the 31st of January, 1797, and died in the same city on the 19th of November, 1828. He was famous for his precocity, his rare talents, his originality and unceasing activity. What would he not have produced, had he lived longer? He is especially famous on account of his beautiful songs, but he has also given us many fine piano pieces, much chamber music, many symphonies and operas. The following is one of Schubert's shorter characteristic pieces.

Allegro Moderato.

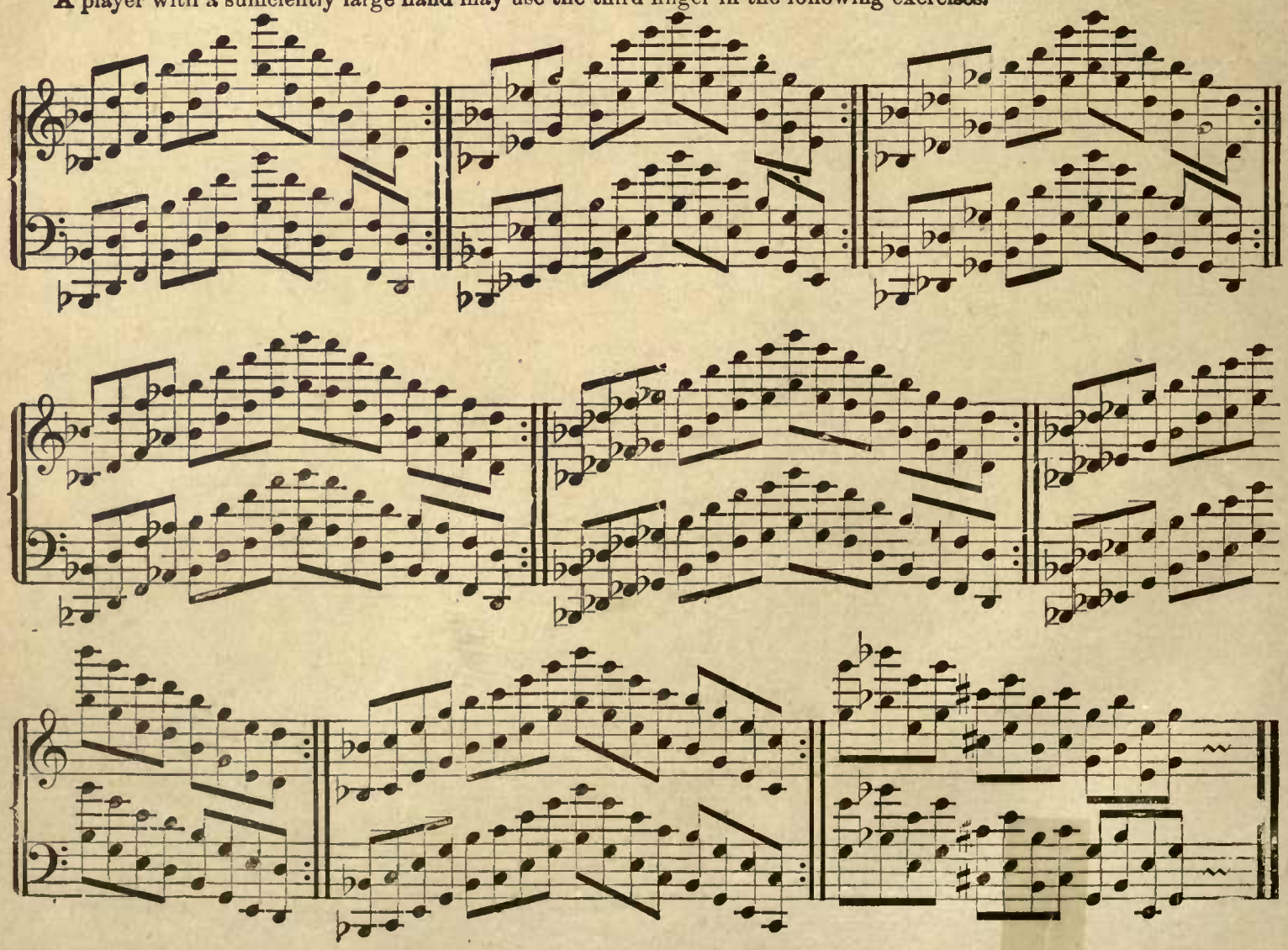



8va
f
p
pp
ppp



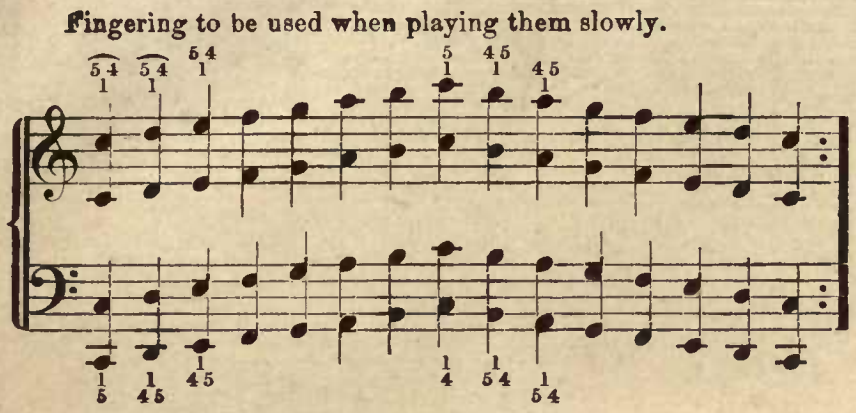
Exercises in Octaves.

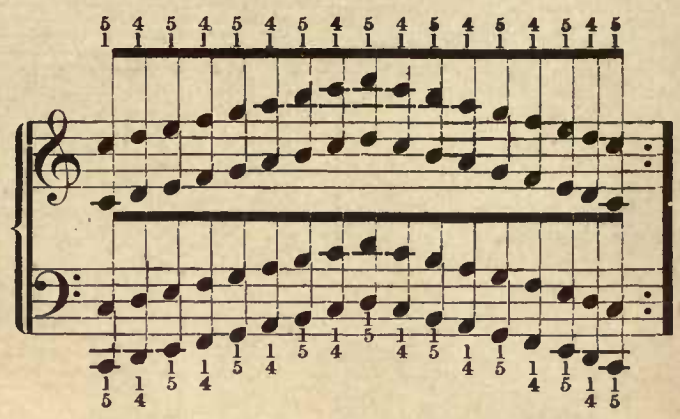
A player with a sufficiently large hand may use the third finger in the following exercises.



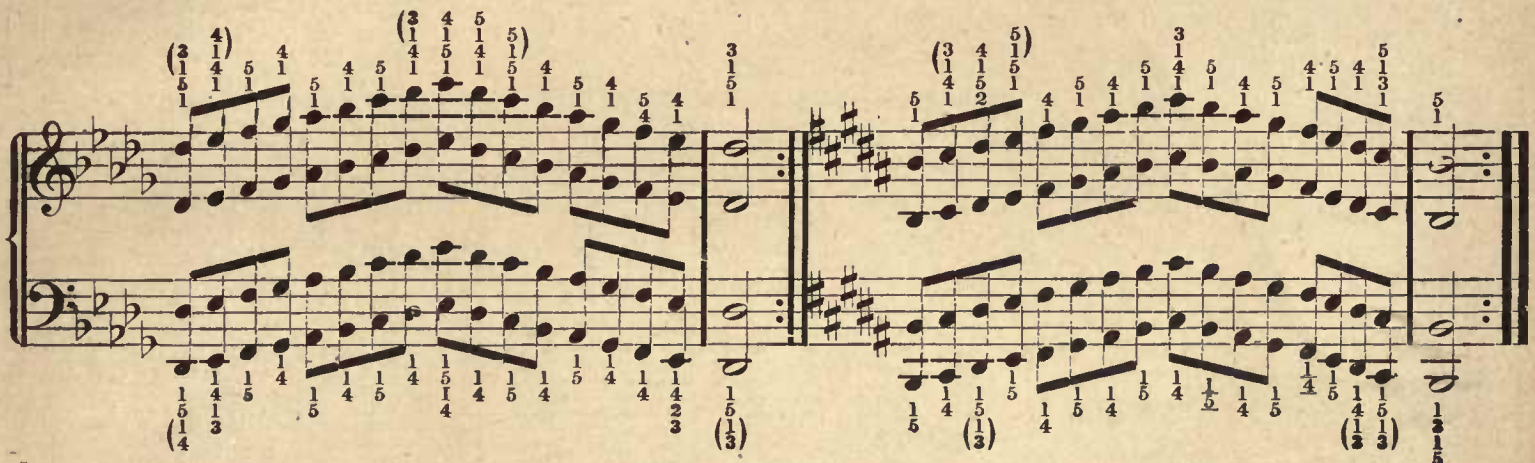
Connected Octaves.

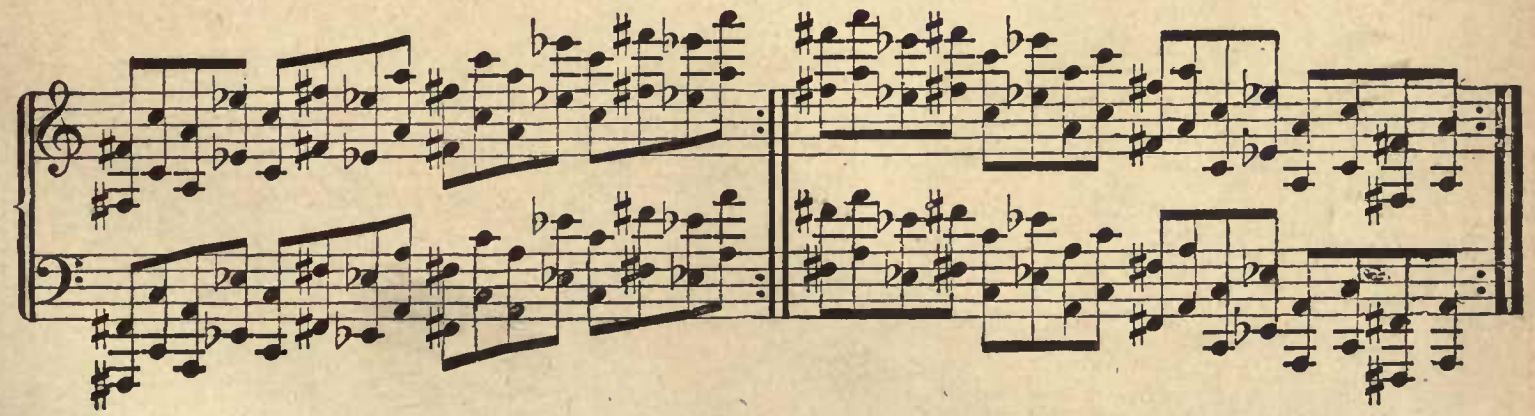
Fingering to be used when playing them slowly.

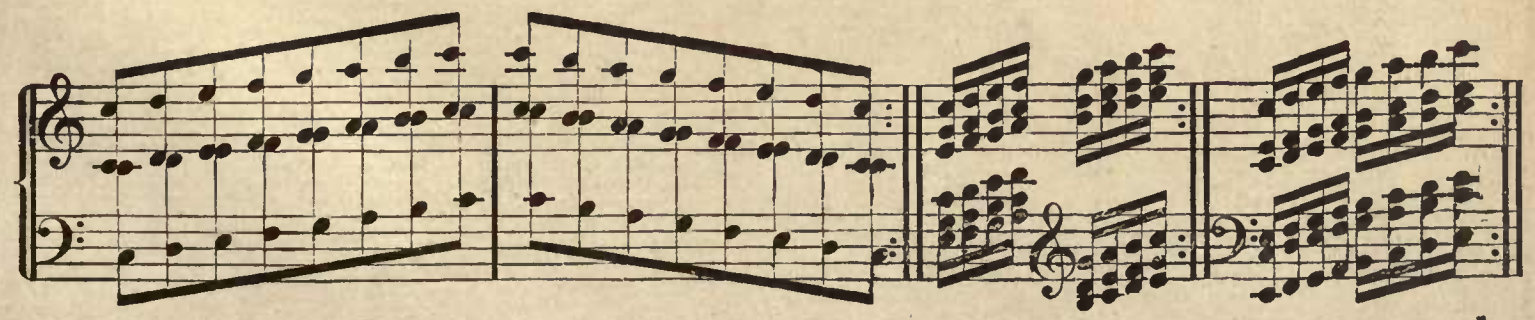


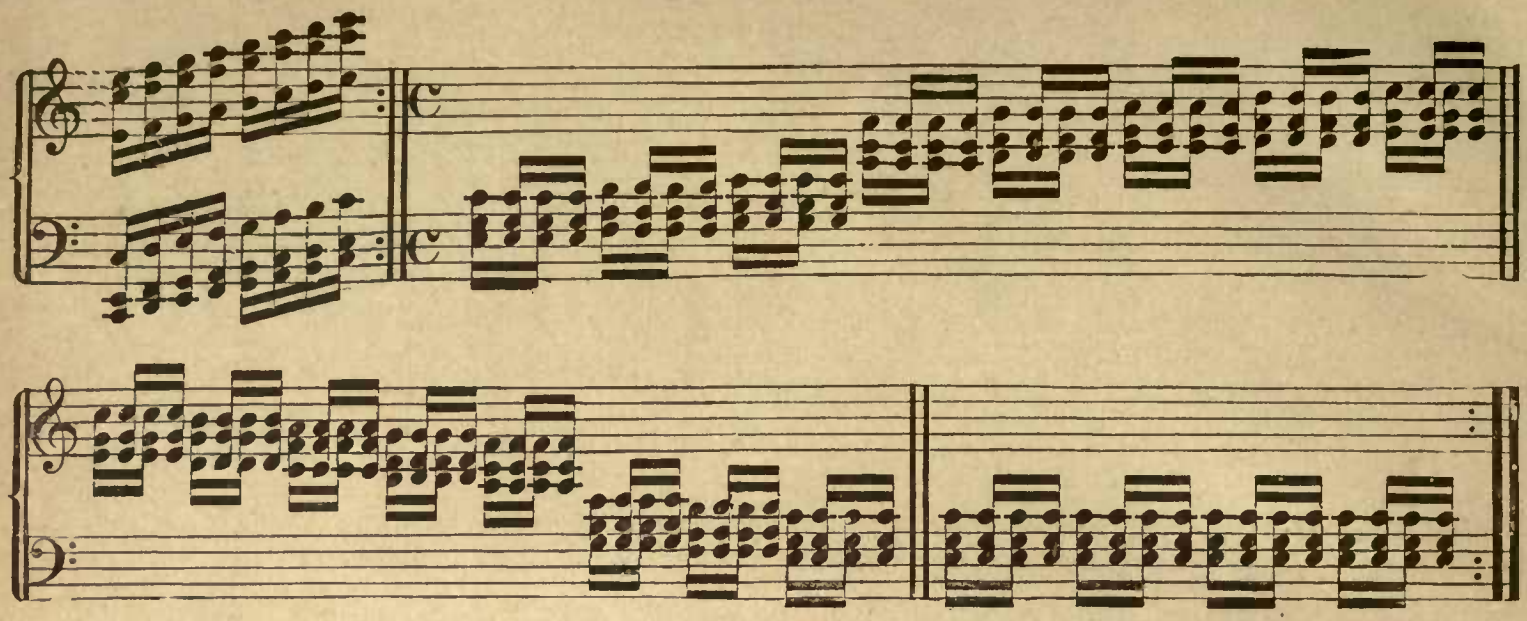


When playing octaves the performer should connect them as much as possible by a skillful gliding of the thumb and fingers, using the 3d and 4th fingers on the black key as well as by passing the 3d and 4th fingers over the 5th.





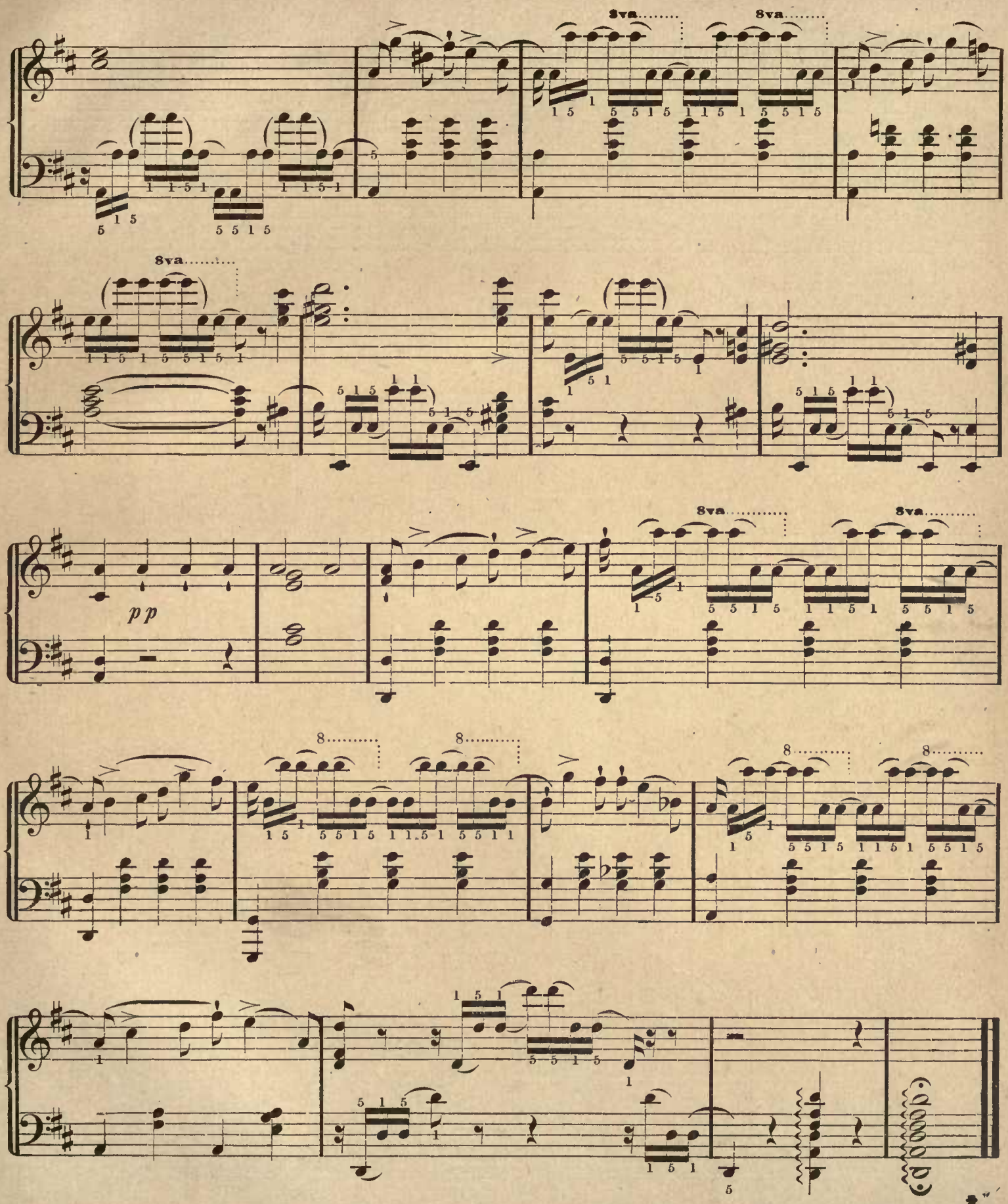




ETUDE.

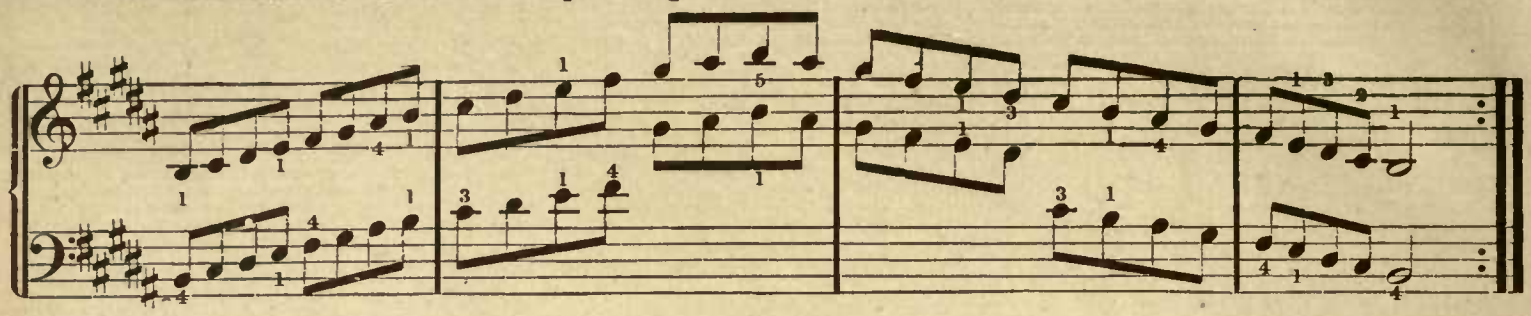
Allegro Moderato.

8va 8va 8va 8va


8va
8va
8va
pp
8va
8va
8
8
8
8

B-Major Scale.

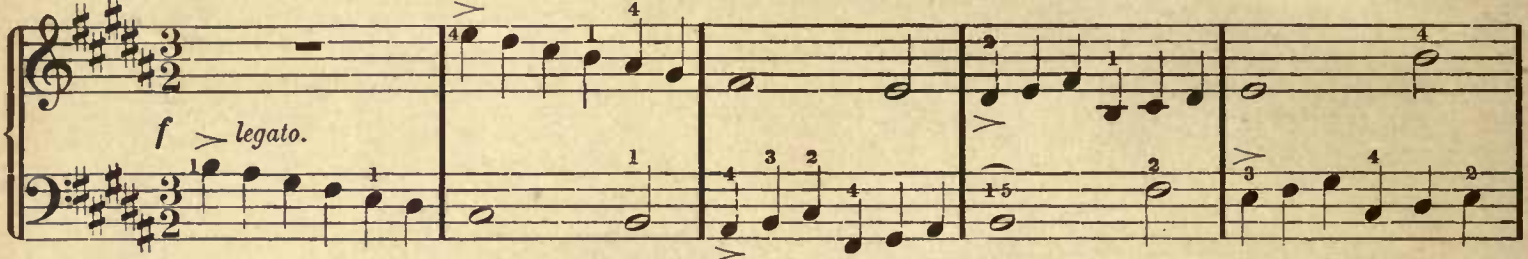
Proceed with this scale like with all the preceding ones.

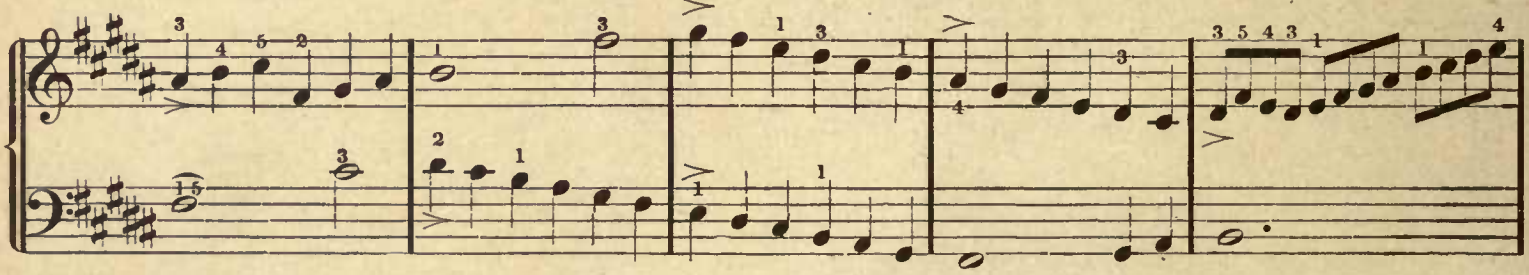


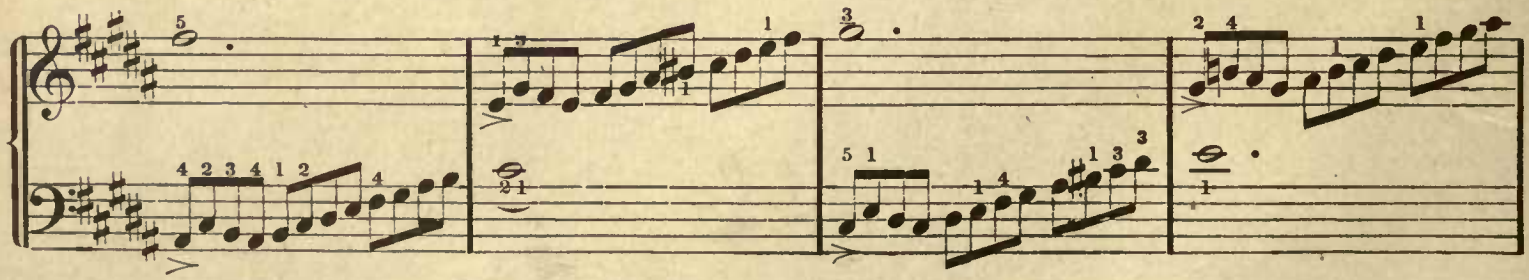
ETUDE.

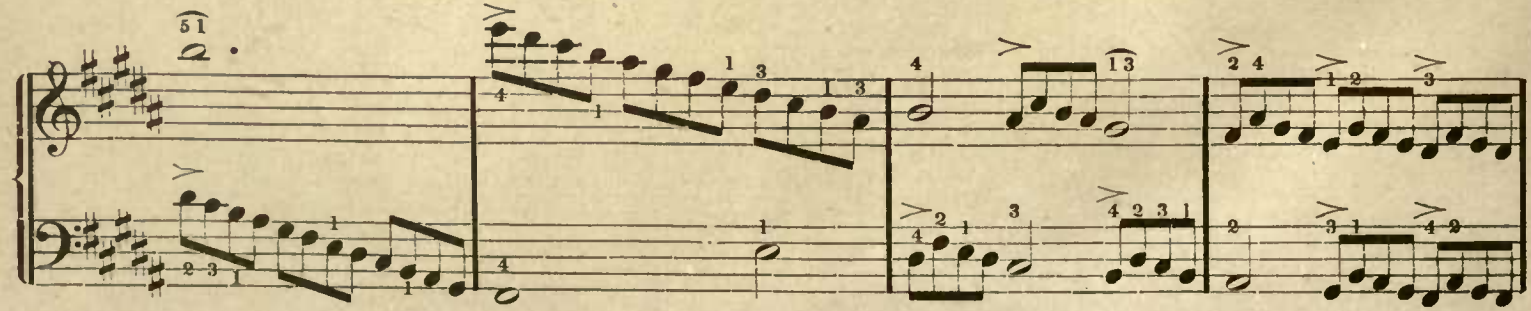
Notice the peculiar time in the following exercises.

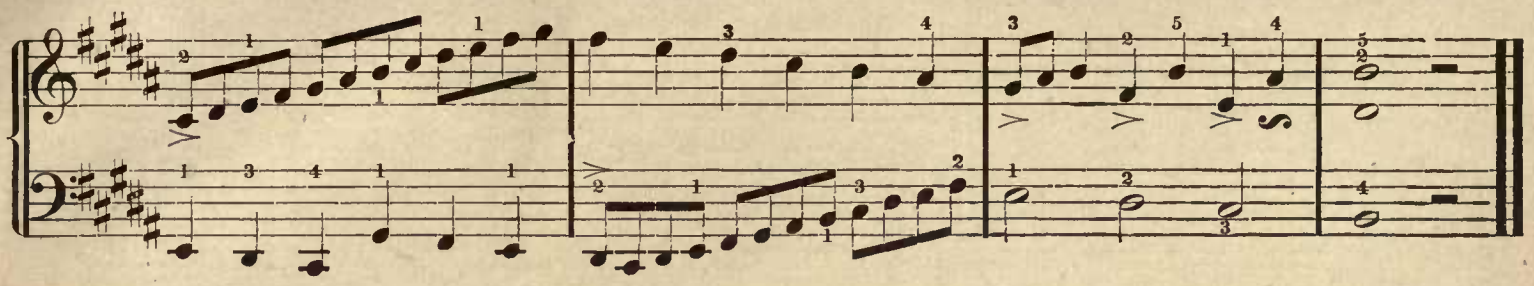
Moderato.



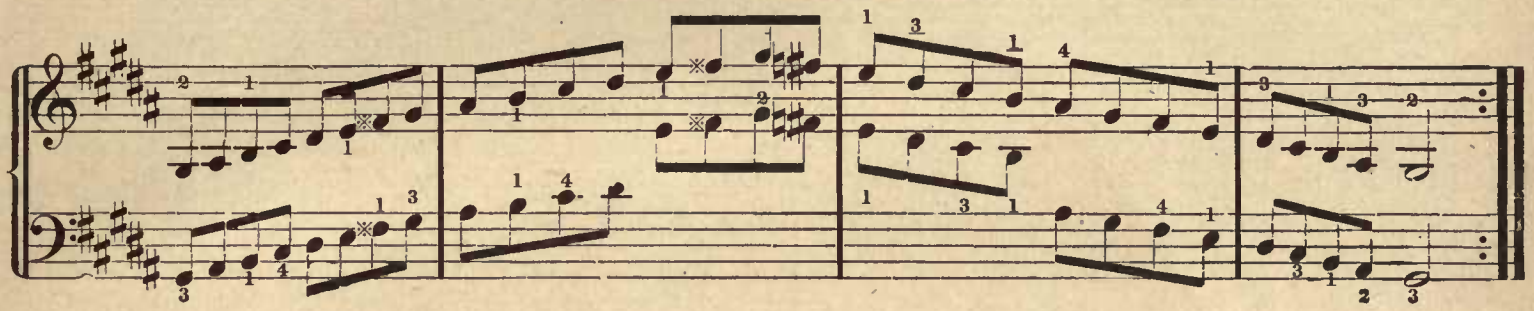






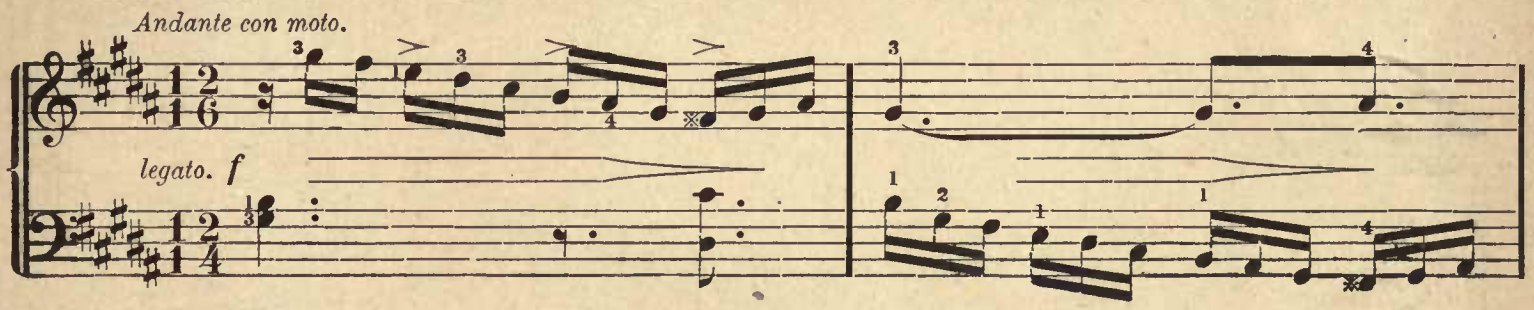


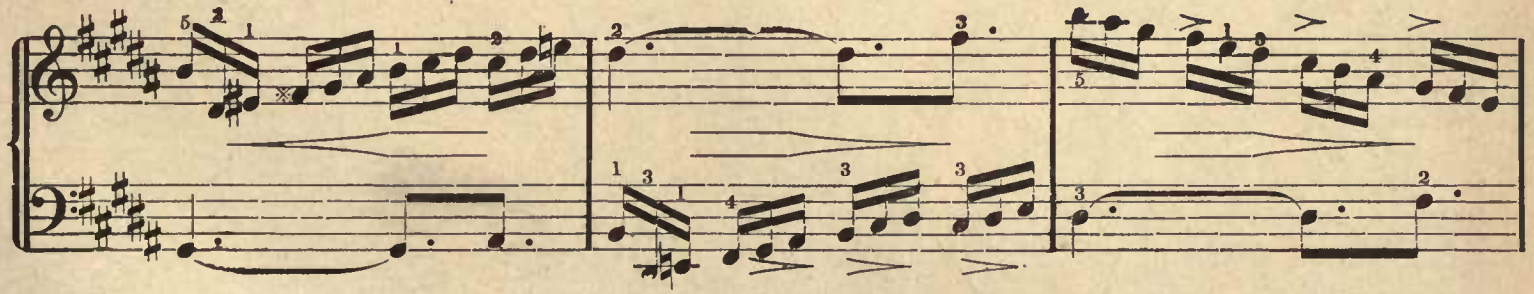
G-Sharp Minor Scale.

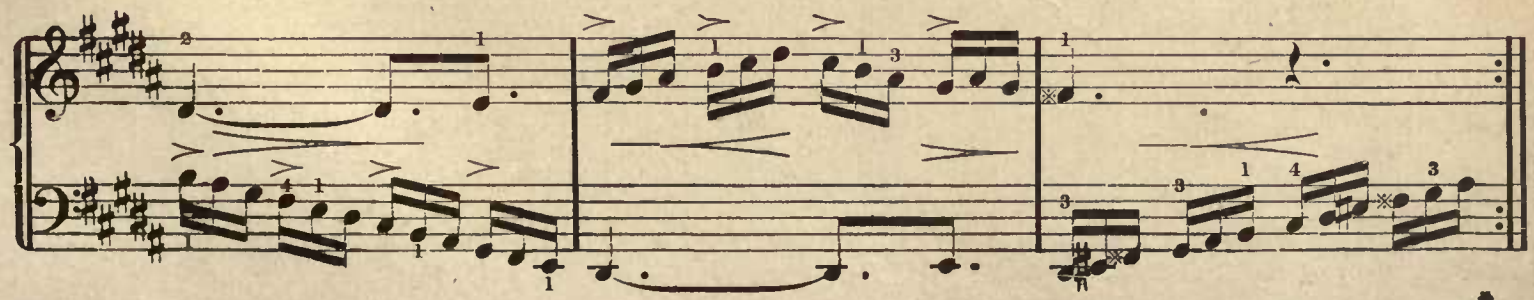


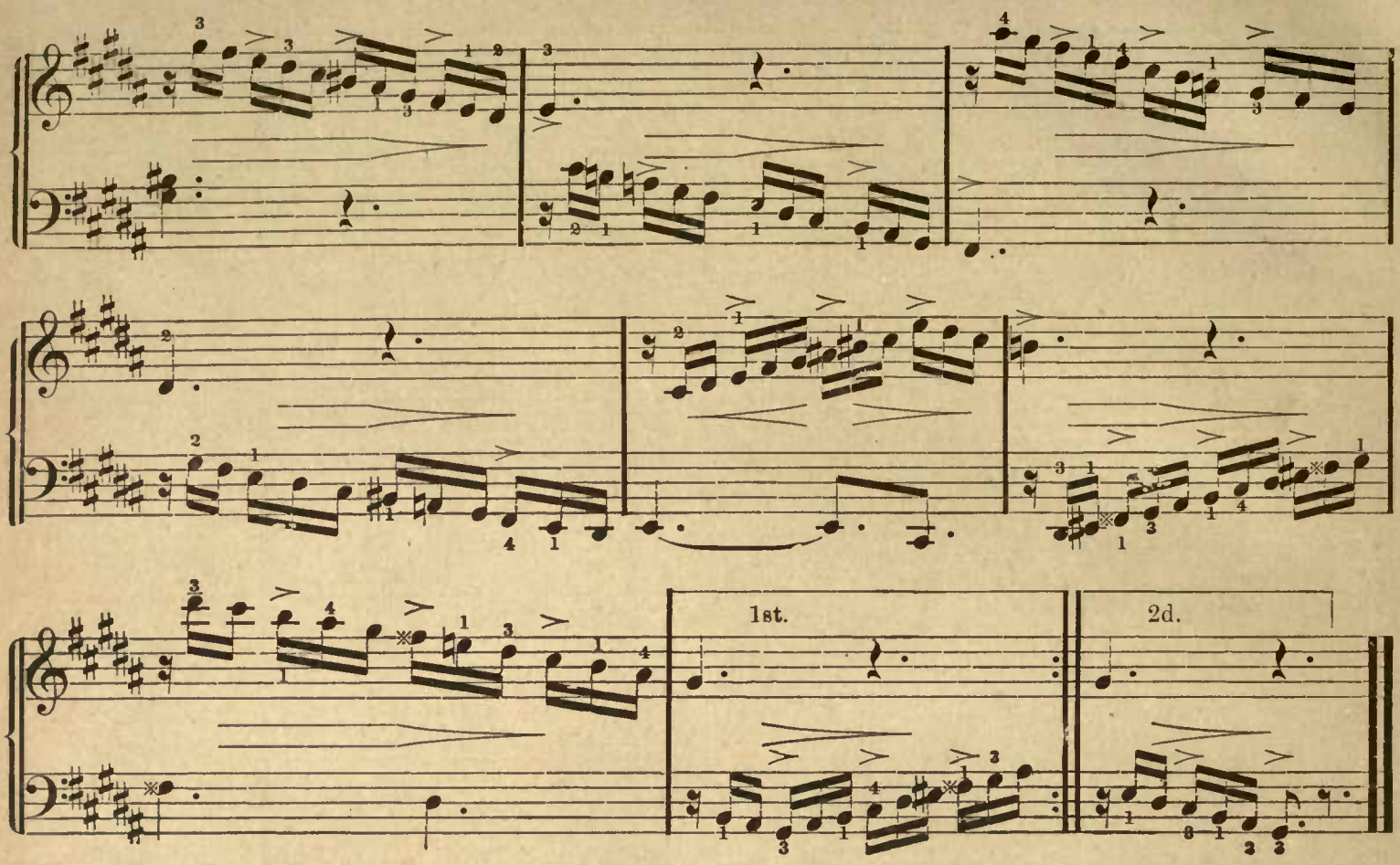
ETUDE.

This exercise, also, is written in a peculiar time, not before introduced. The accents fall on 1, 4, 7 and 10.

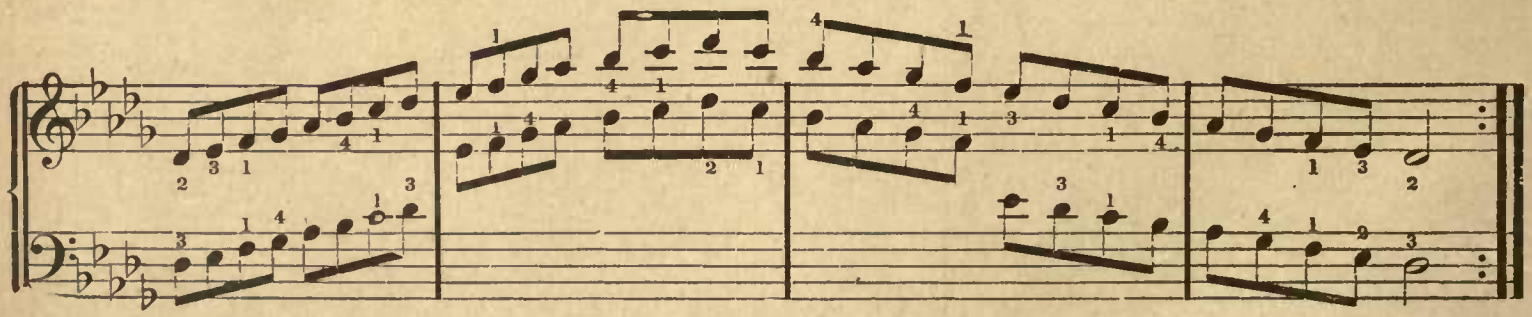






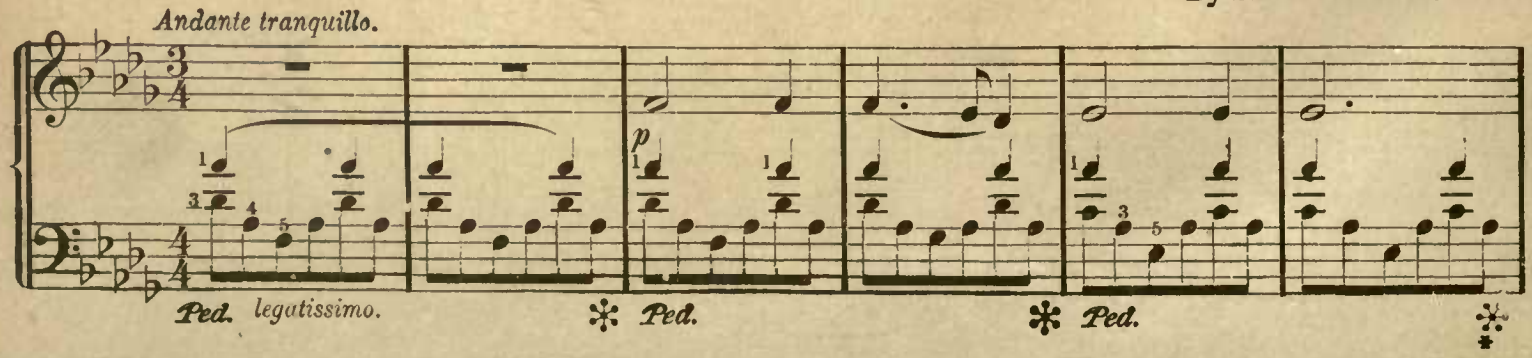


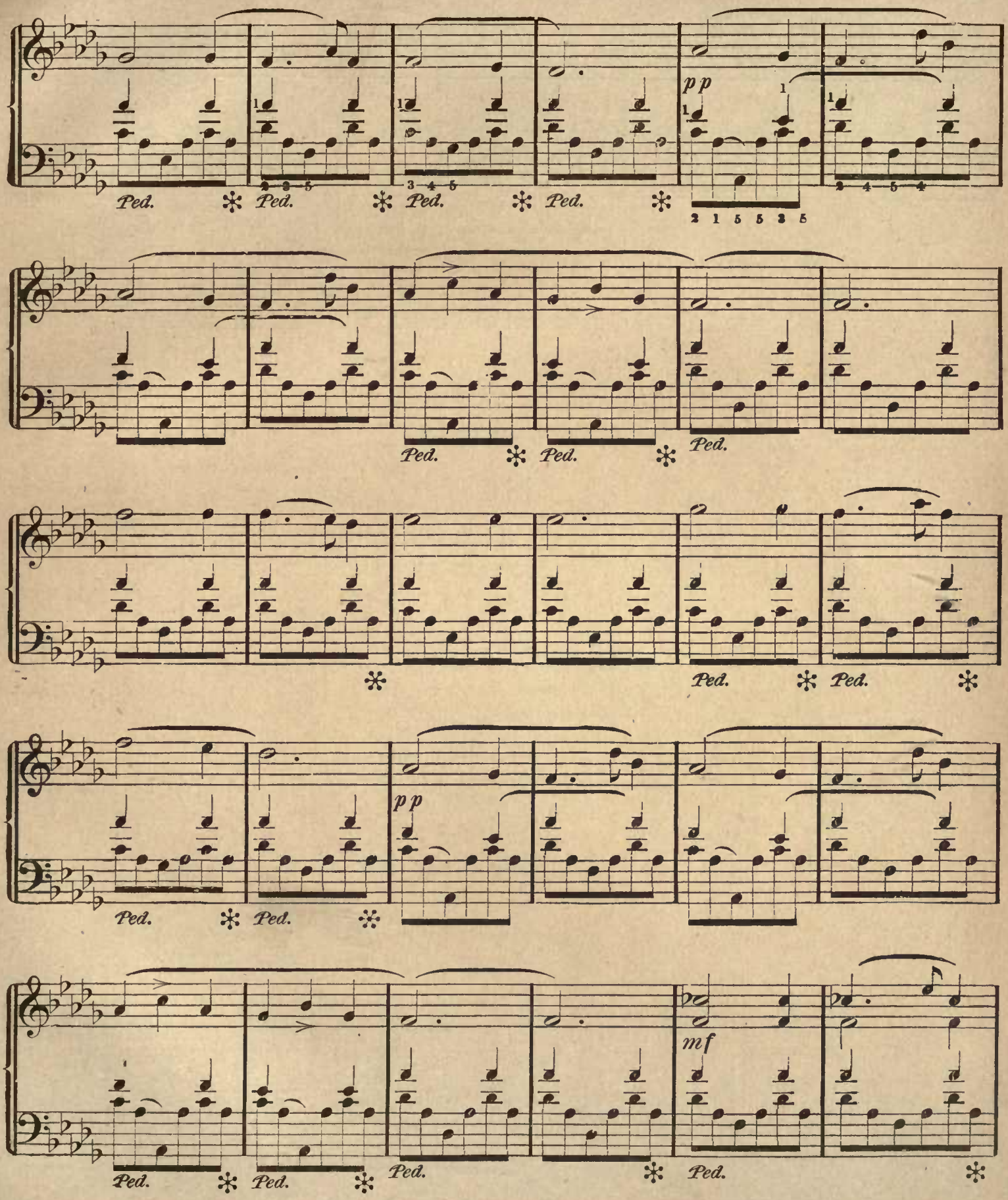
D-Flat Scale.

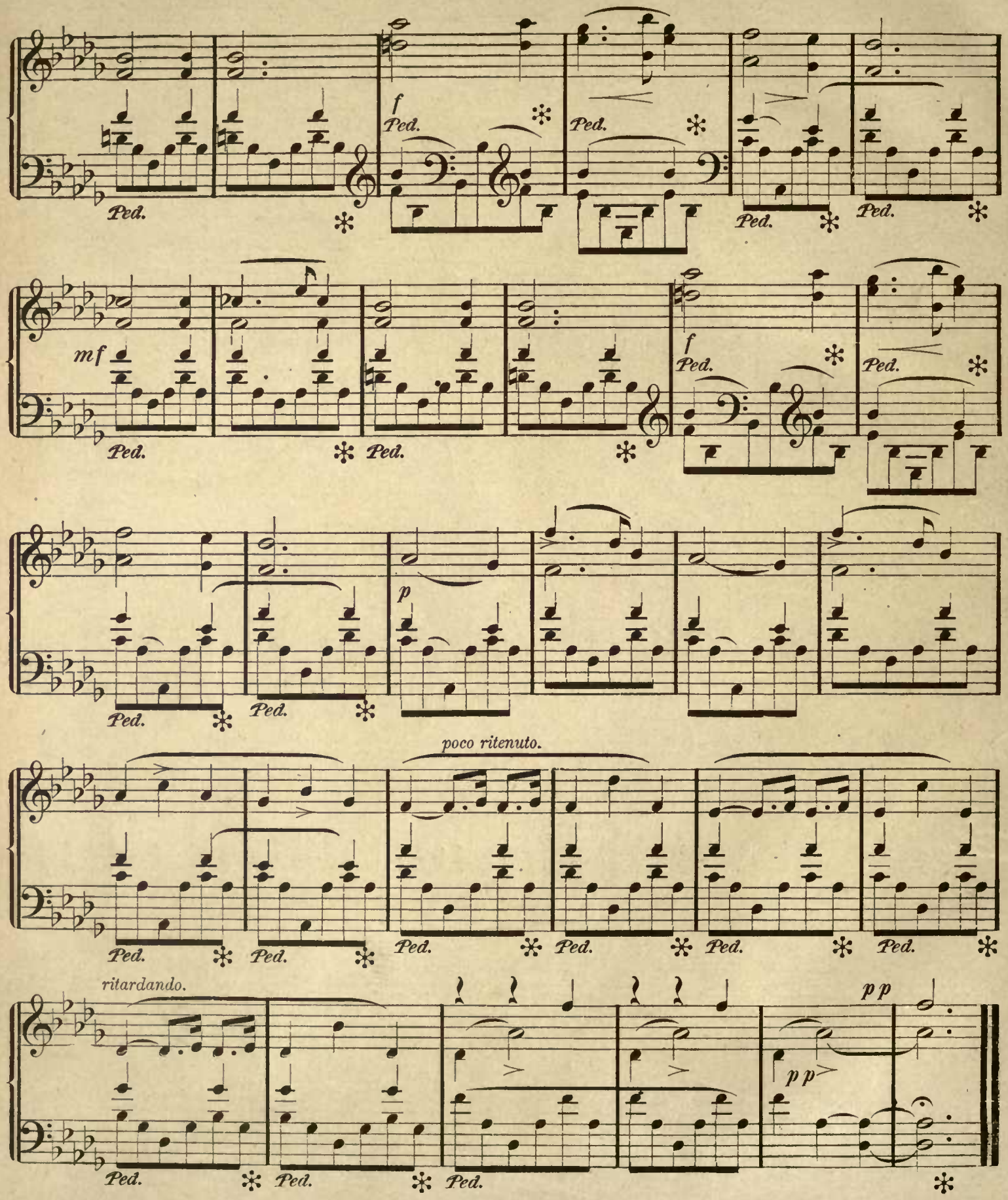


SLUMBER SONG.

By STEPHEN HELLER.

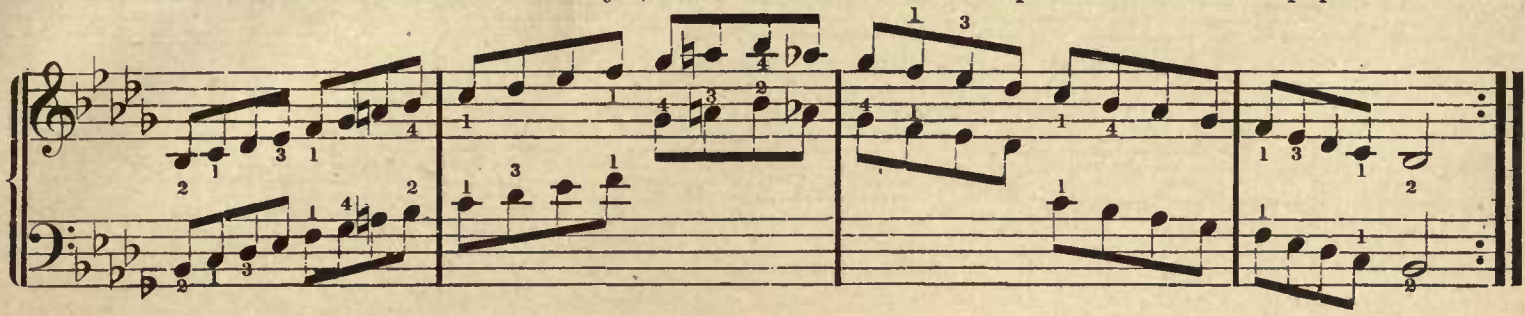



pp
Ped.
mf

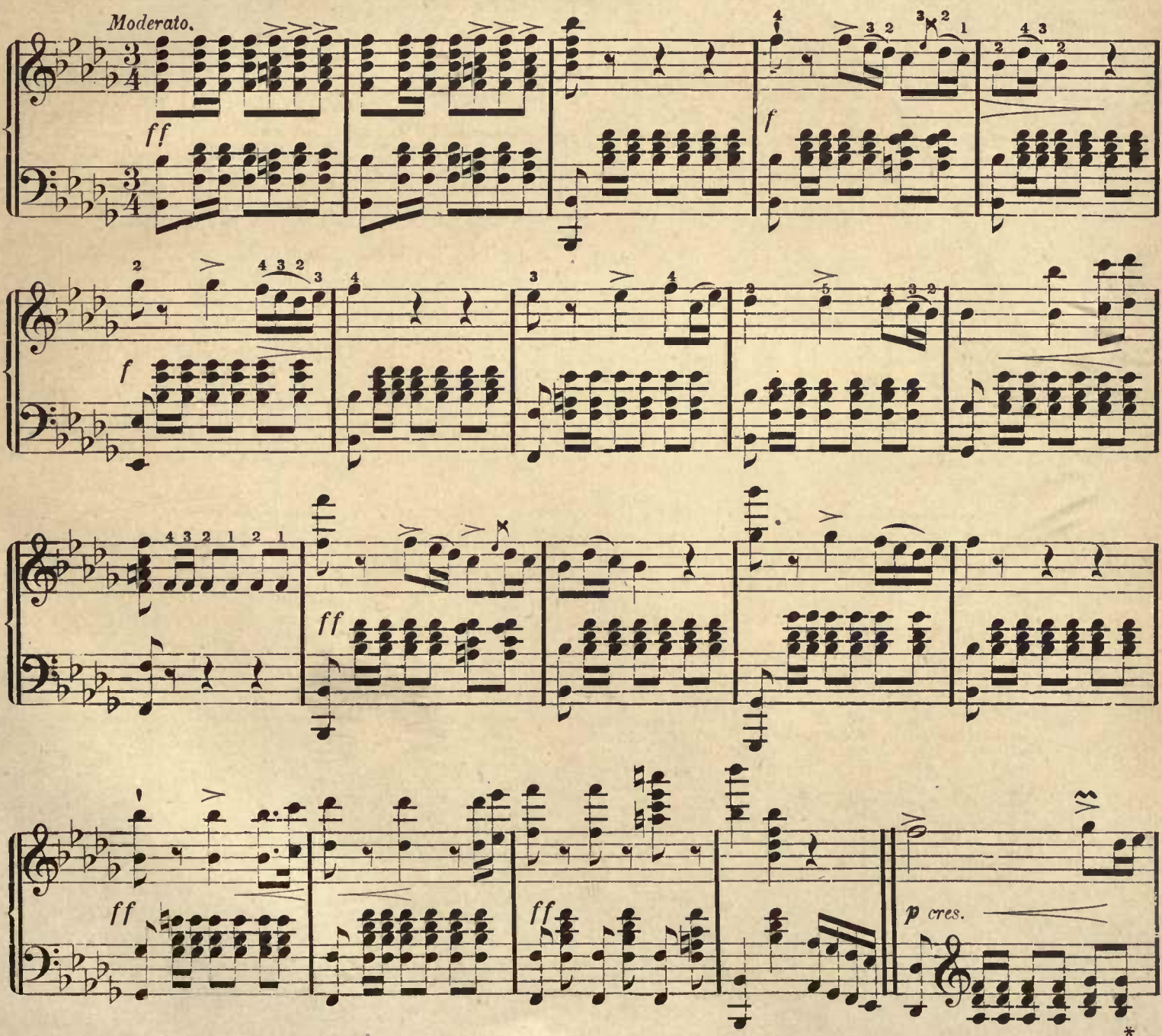

f
Ped.
mf
p
poco ritenuto.
ritardando.
pp

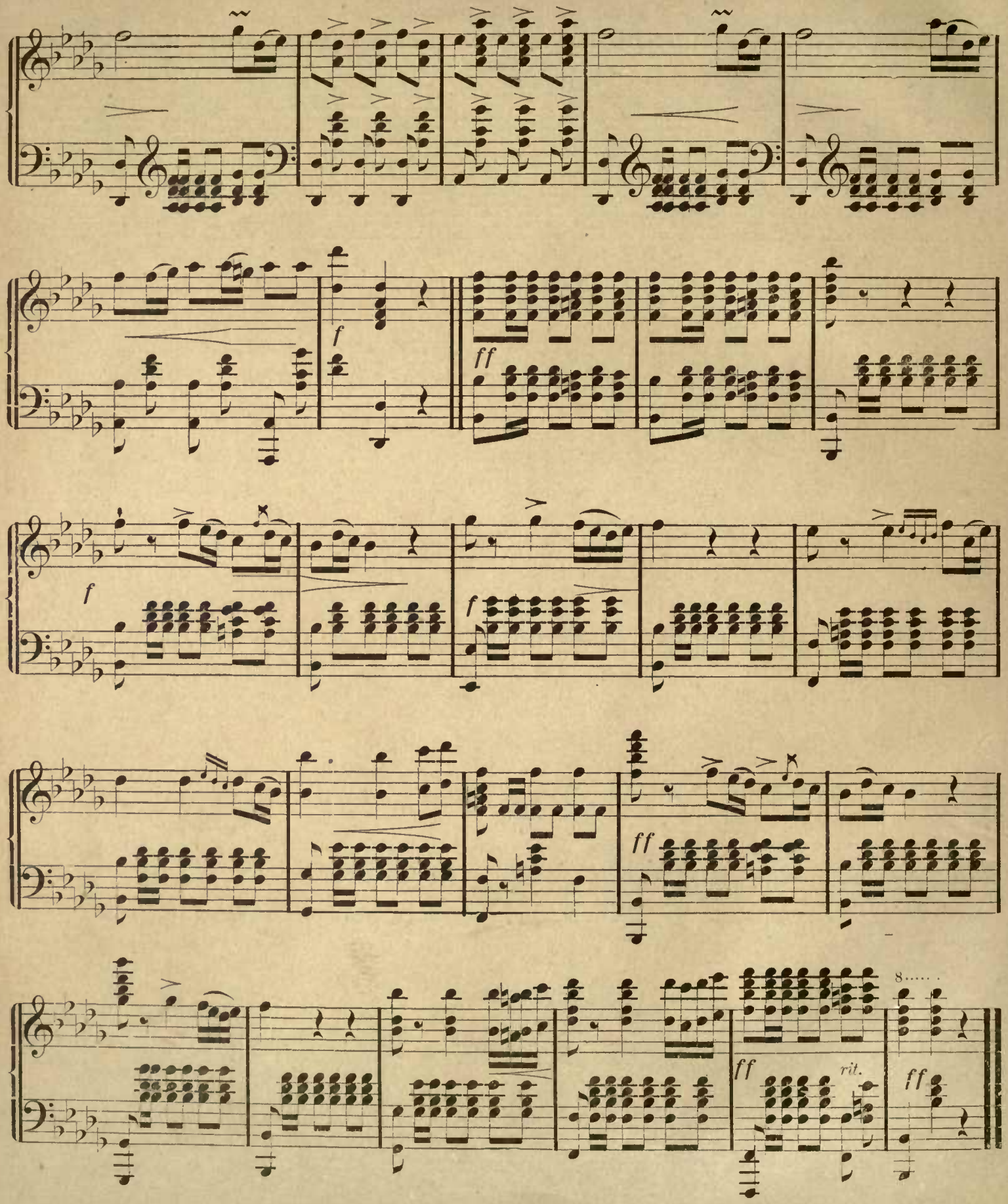
B-Flat Minor Scale.

This scale is the relative minor of D-flat major, and like it has five flats. Explain this scale to the pupil.



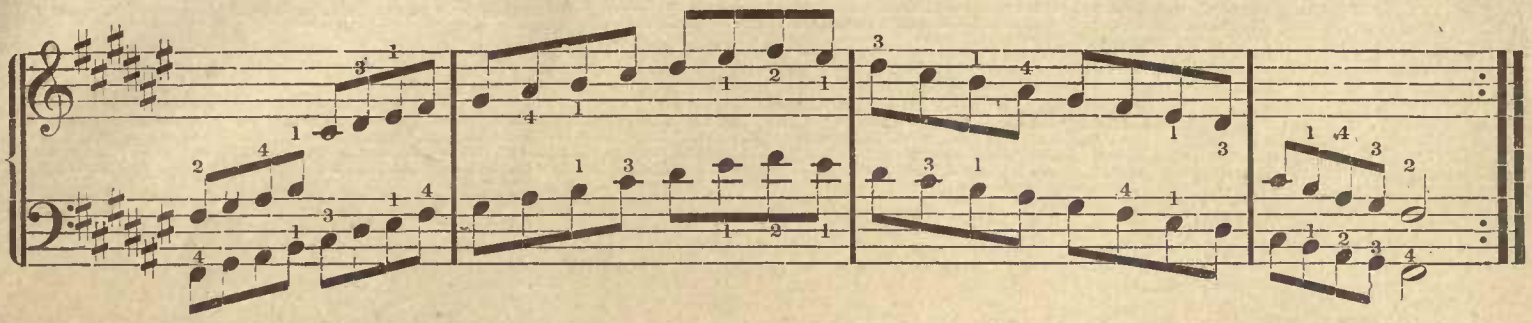
BOLERO.




f
ff
f
f
f
ff
ff
rit.
ff

F-Sharp Major Scale.

The pupil should write this scale and compare it carefully with the C-major scale as well as with the scale of B-major.

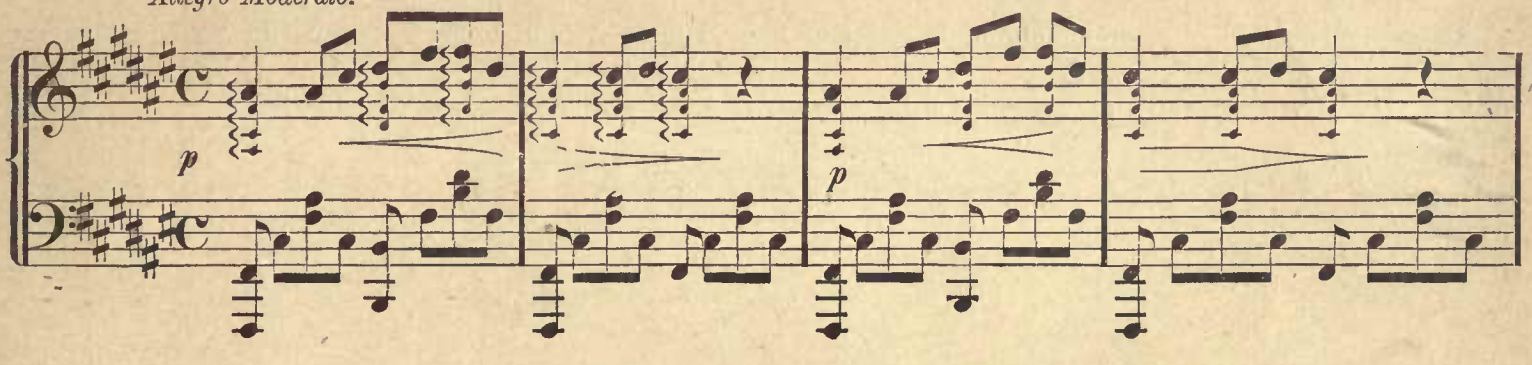


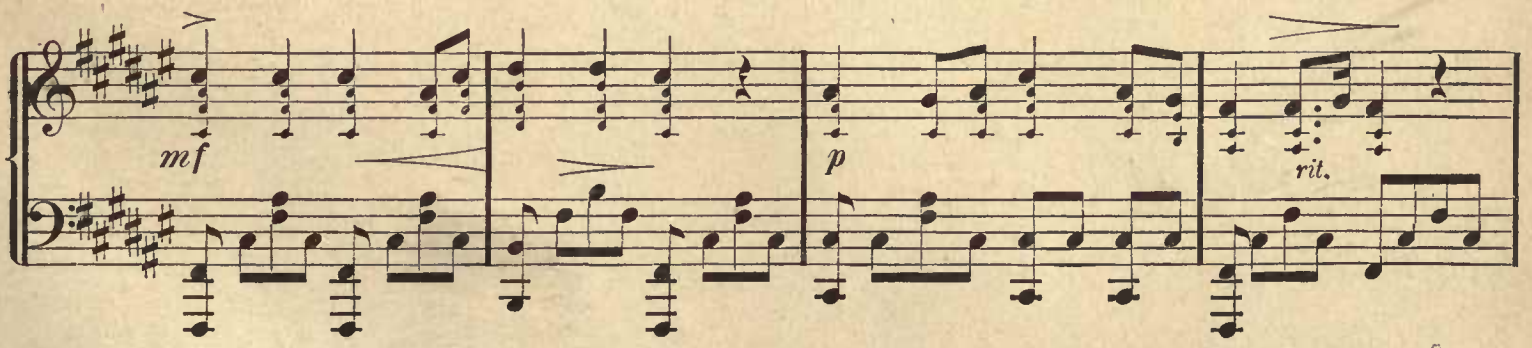
MOO LEE WAH.

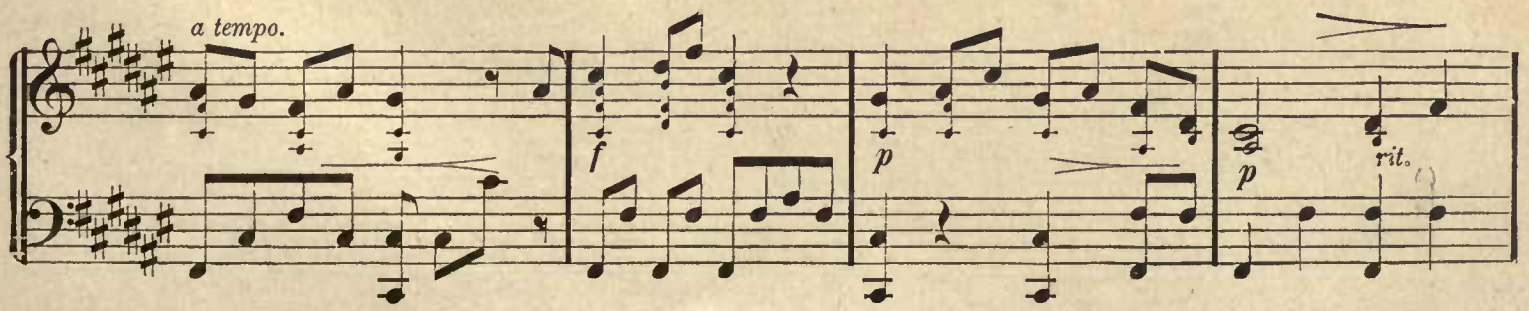
A Chinese Melody for Black Keys Only.

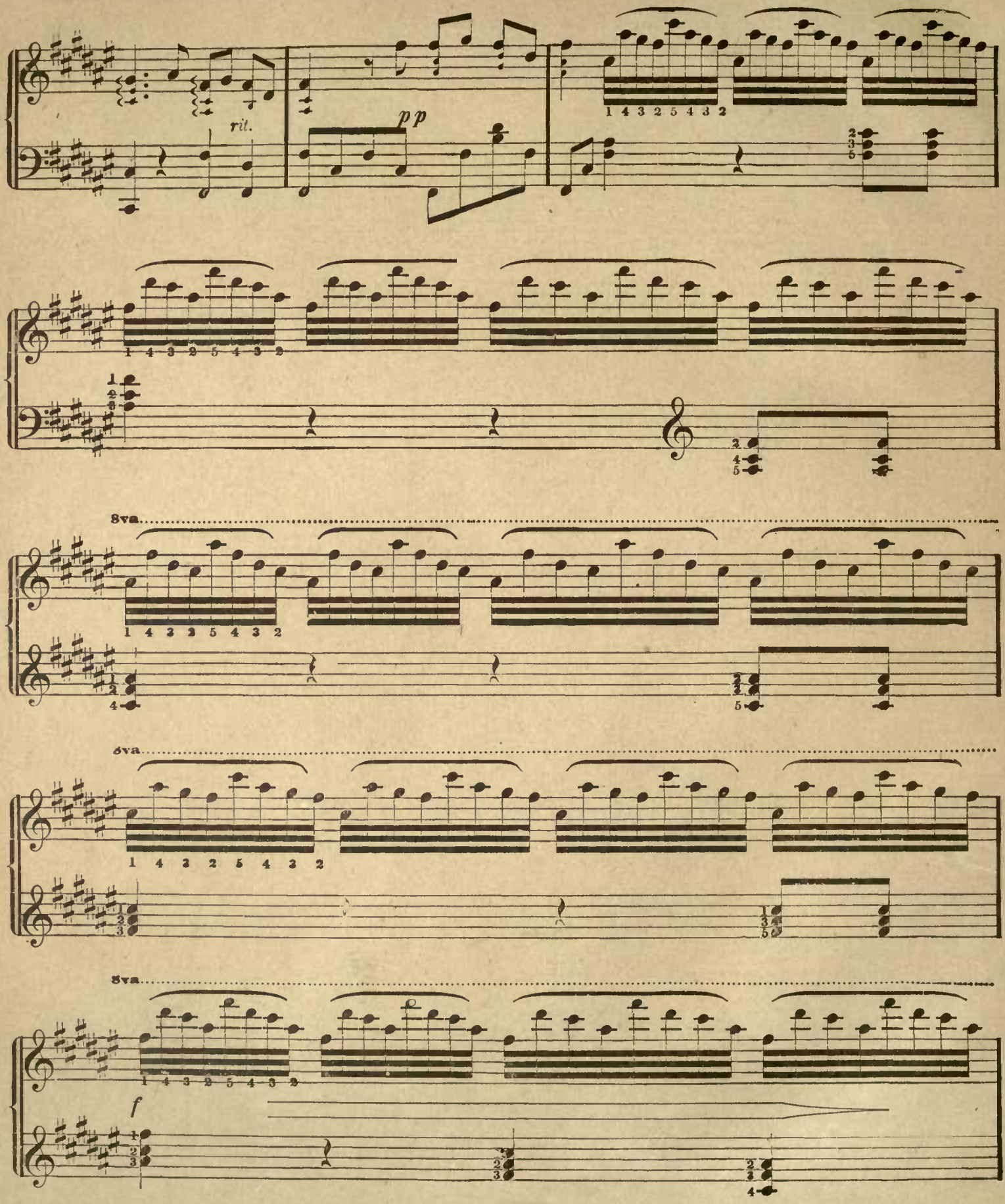
Play this pretty air well and emphasize the melody. Play the ending very smoothly and brilliantly. The melody is printed in larger notes so that the student may all the easier discern it. We also introduce one example of this mode of printing music, so as to make the student acquainted with its meaning. Play all the chords in this broken manner.

Allegro Moderato.








rit.
pp
1 4 3 2 5 4 3 2
8va
8va
8va
f

8va

f

8va

p *pp* *p*

L.H.

Scale of G-Flat Major.

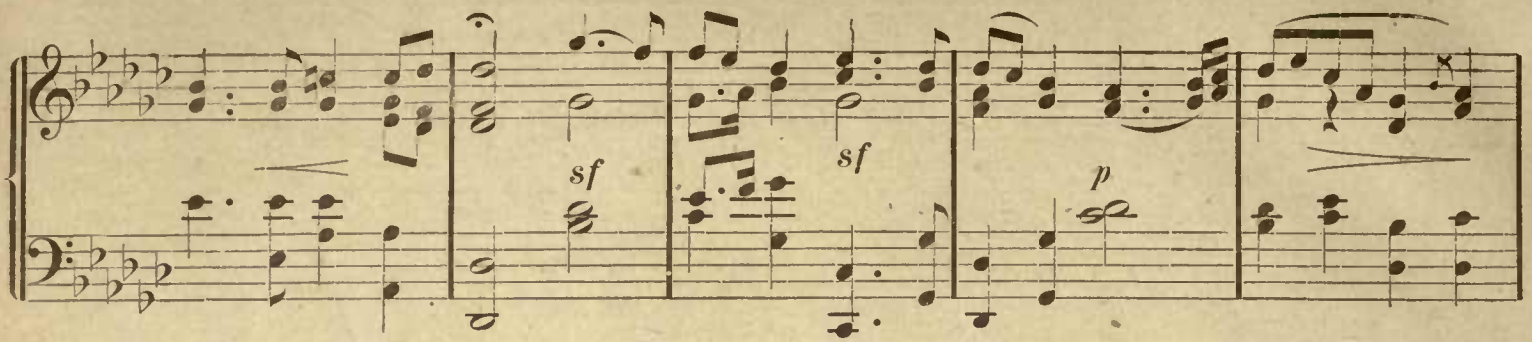
AUSTRIAN NATIONAL HYMN.

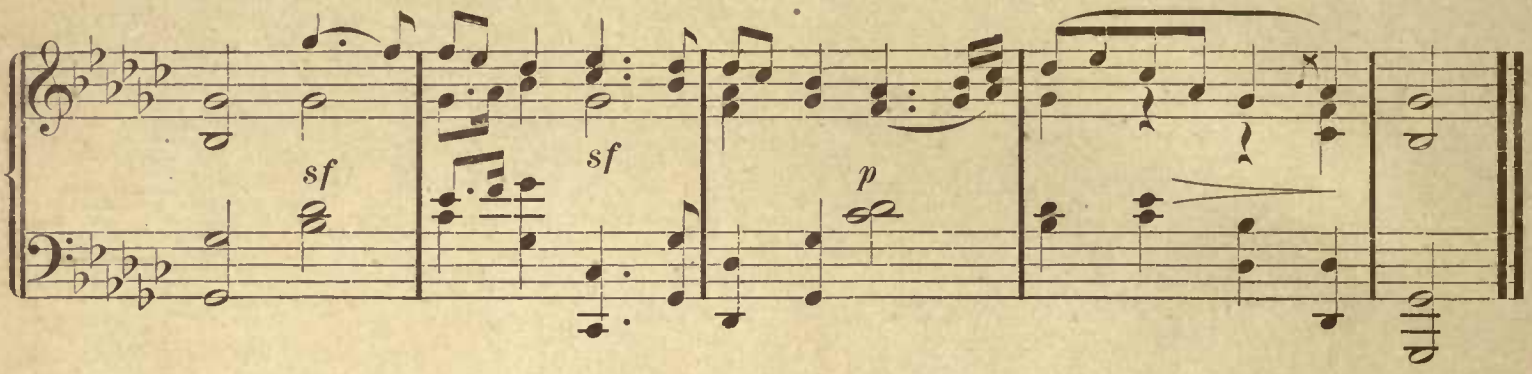
This is one of the prettiest of all National Airs. It was composed by the great Haydn. Play very *legato*.

Poco Adagio.

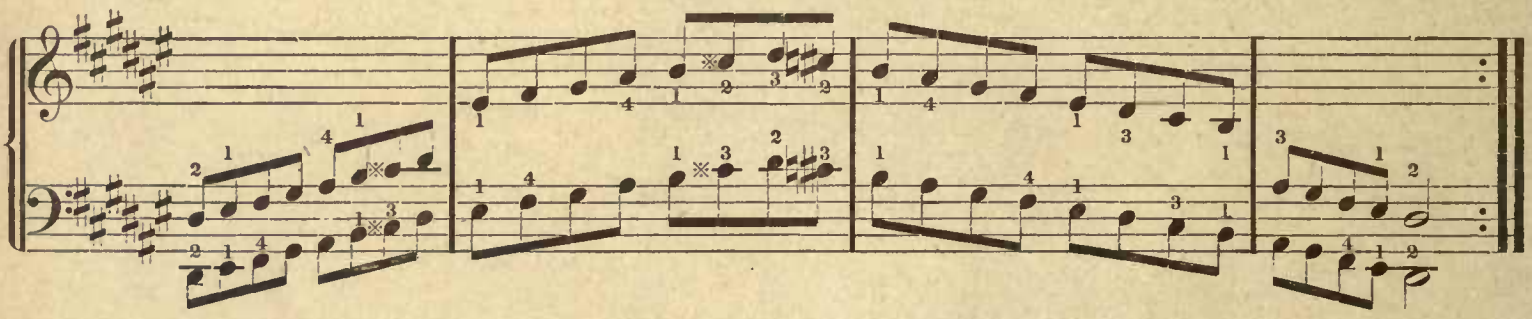
p *cantabile.* *dolce.* *mf* *p*

mf *p* *f*

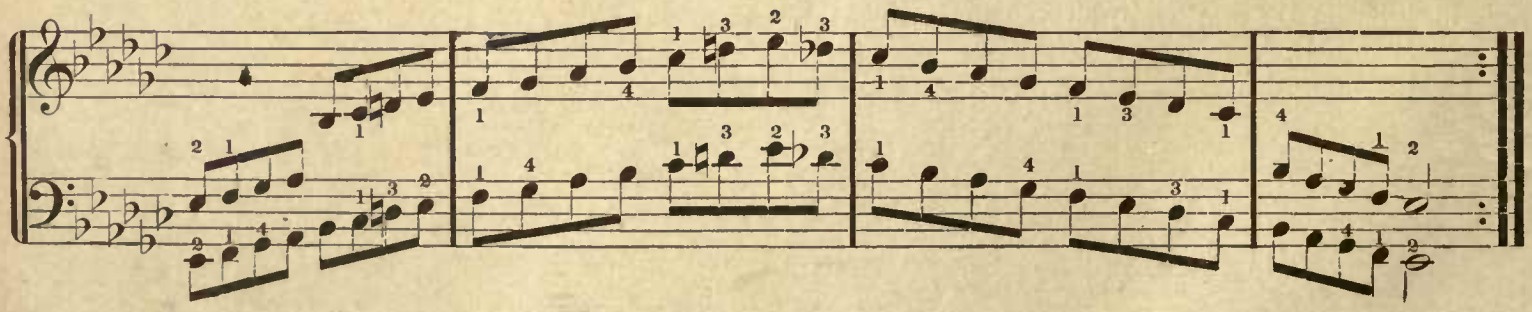




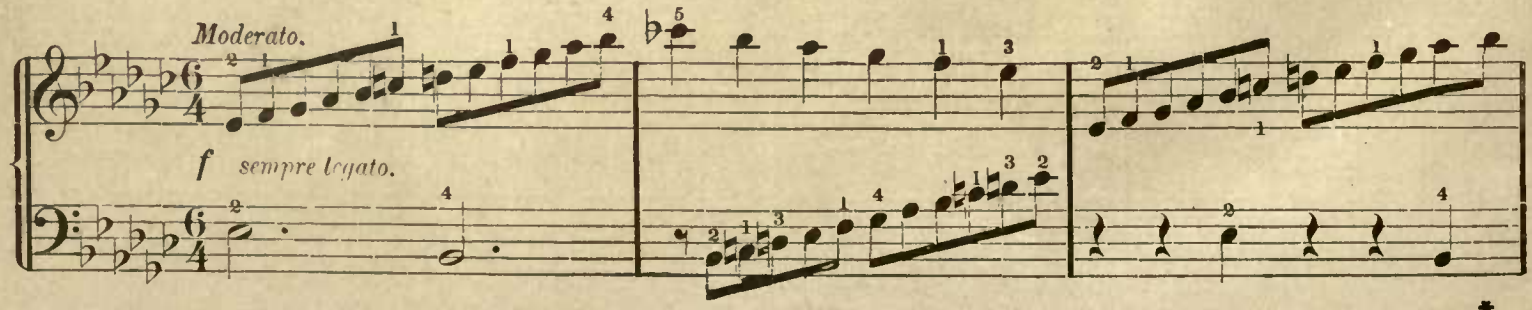
D-Sharp Minor Scale.

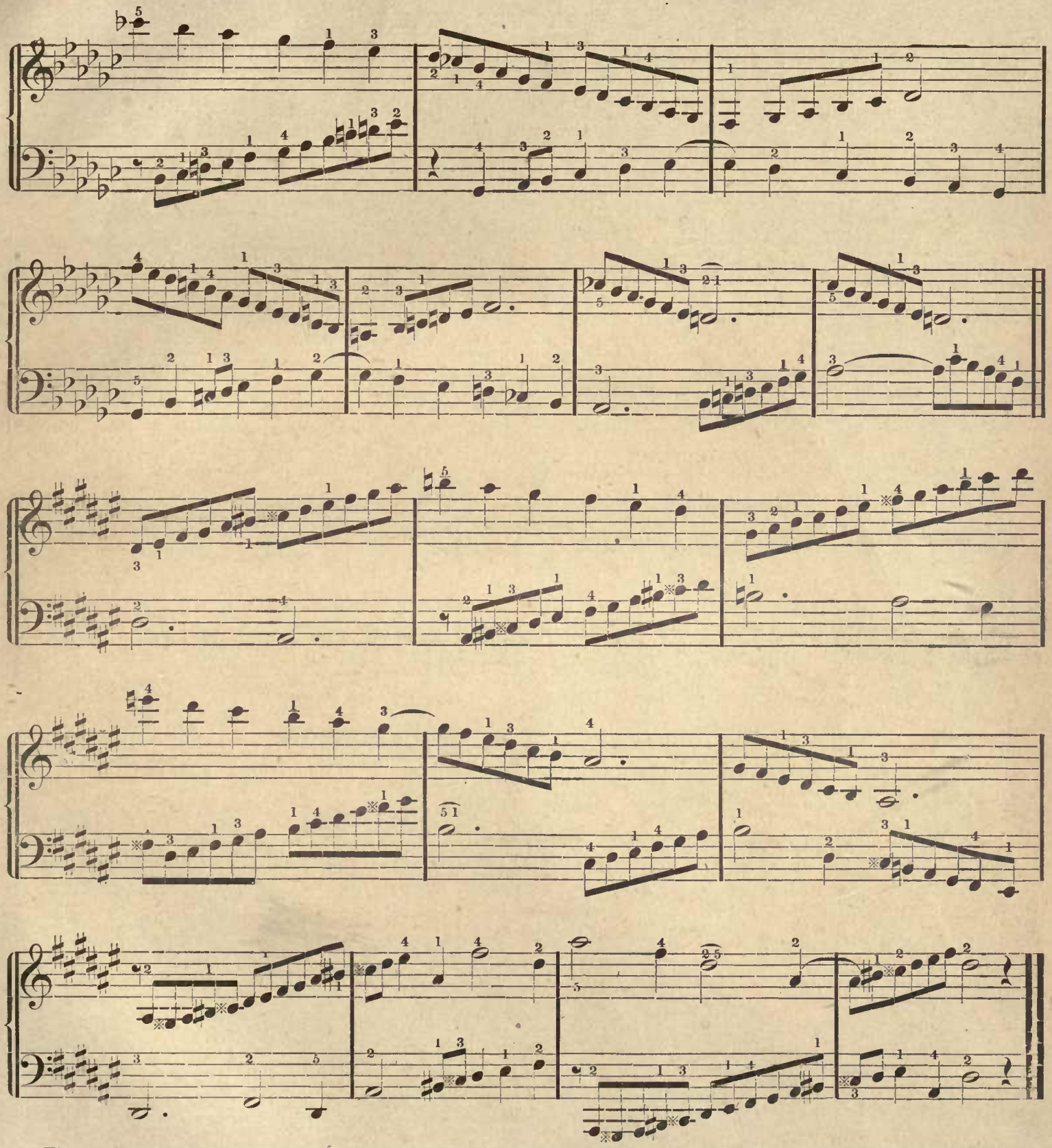


E-Flat Minor Scale.



ETUDE.

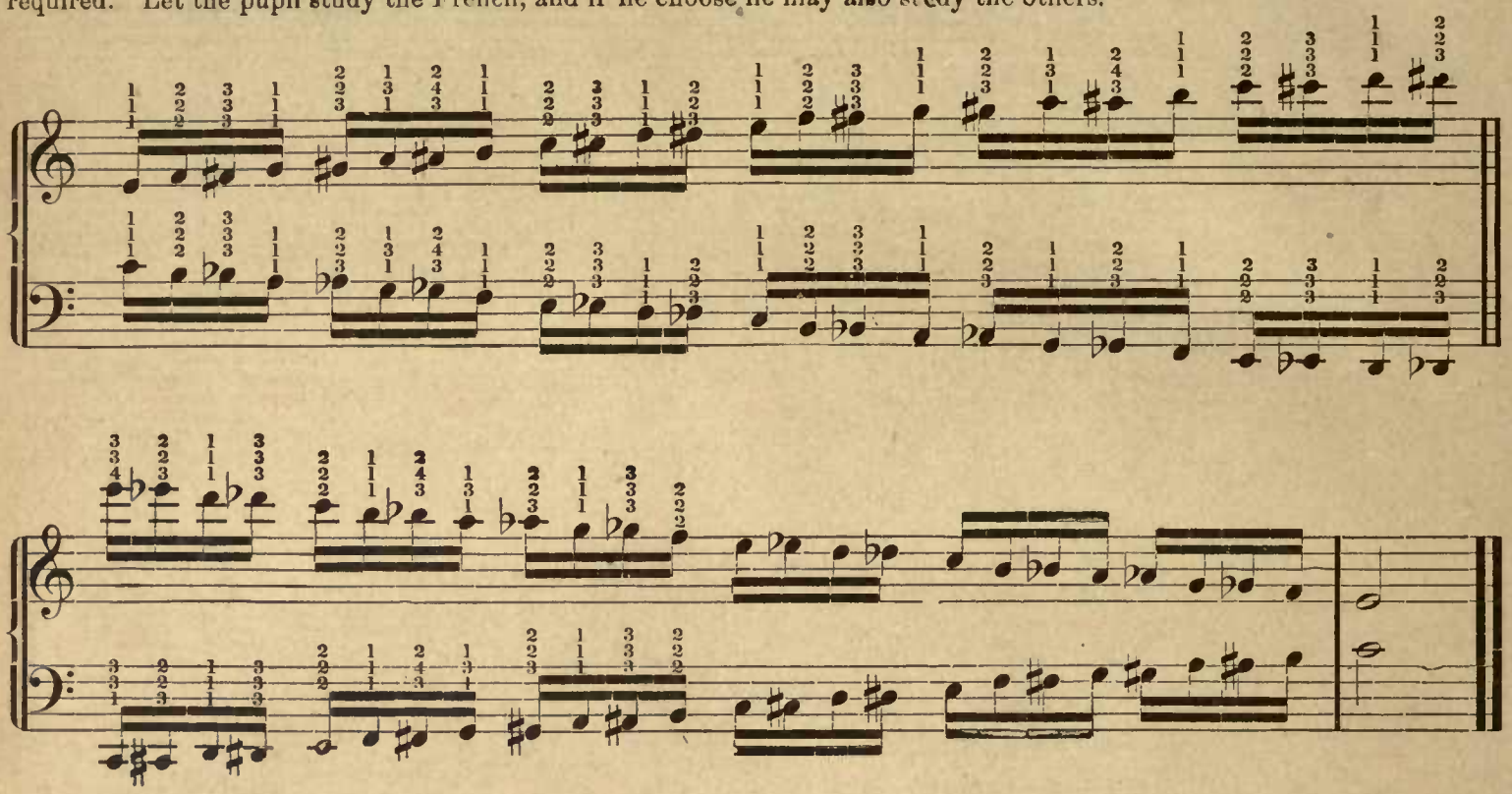




The pupil has now practised all scales commonly used in music except the Chromatic Scale. There may, here and there, occur a piece written in seven sharps or seven flats, but such pieces are rare. We use only the keys up to six sharps and flats, because the keys with seven sharps or flats can be easily produced and easier played as keys of five sharps or flats. Thus, the key of C-sharp is the same as D-flat. The former has seven sharps, while the latter has only five flats, hence it is better under all ordinary circumstances to write and play a piece in D-flat in preference to writing it in C-sharp.

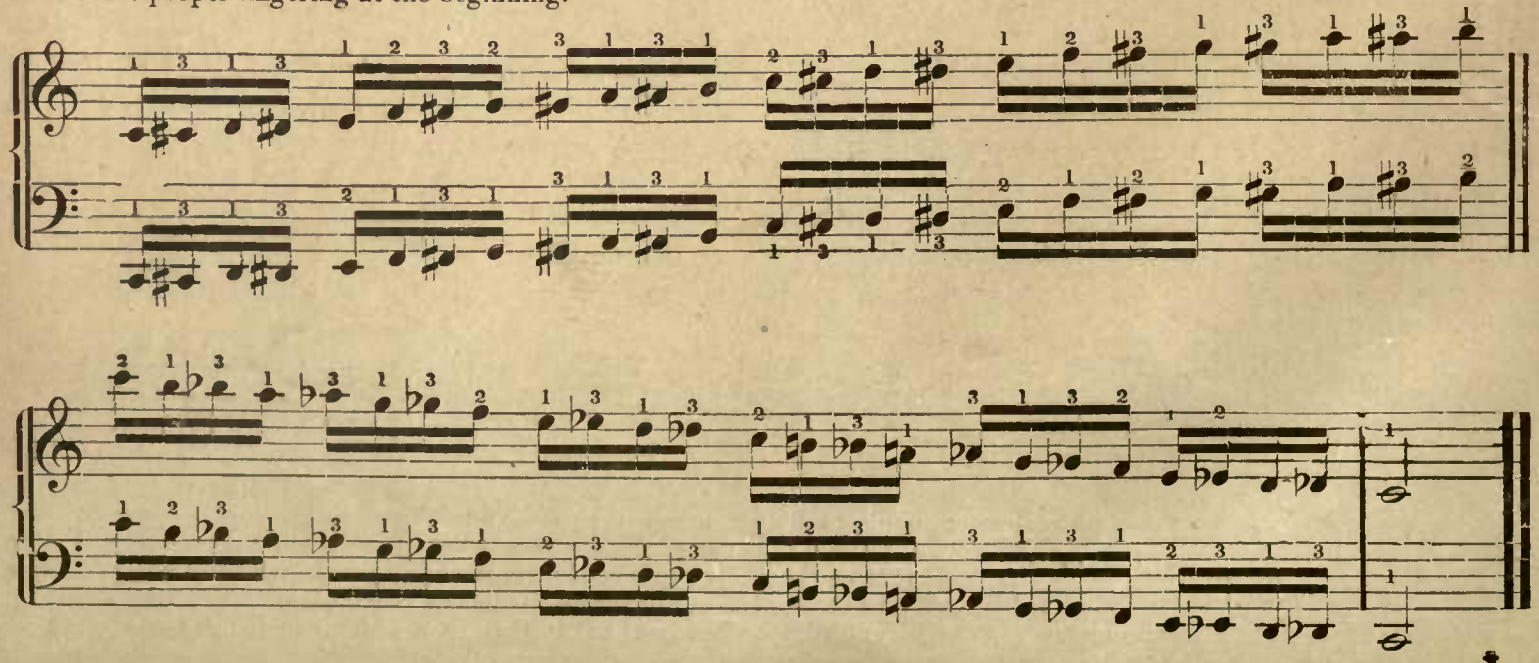
CHROMATIC SCALE.

In this scale all the tones lying between the Tonic and its octave are introduced. It is written with sharps when ascending, and with flats when descending. There are three modes of fingering this scale. We will place on top what is called the *German* fingering which is least used. Next we introduce the *English* fingering, well adapted for light and rapid passages. The lowest fingering is the *French*, which is mostly used, and is especially adapted when a firm vigerous tone is required. Let the pupil study the French, and if he choose he may also study the others.



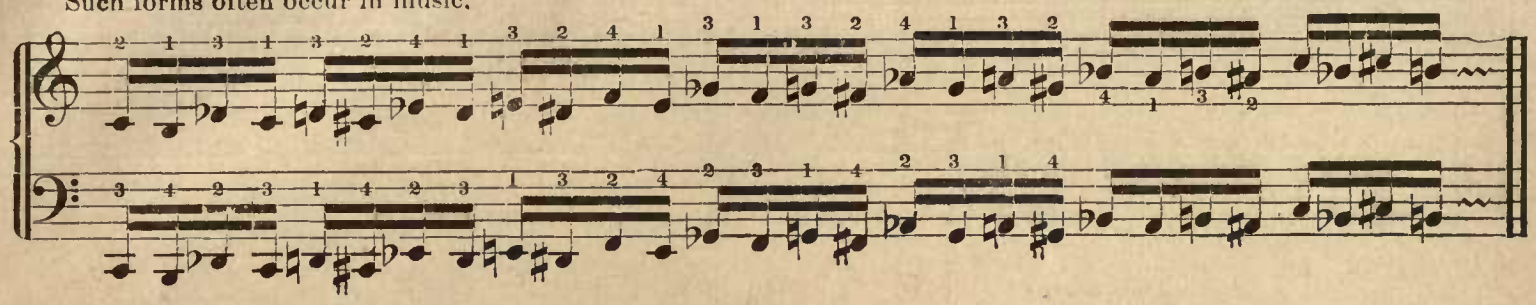
Chromatic Scales in Parallel Motion.

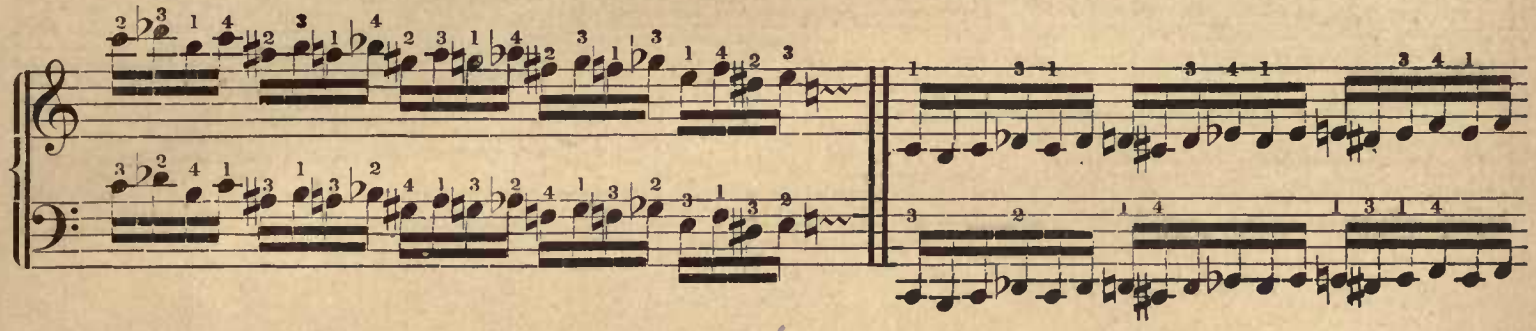
Practice this throughout the entire key-board. After beginning on C start also on other tones. Be careful, however, to take the proper fingering at the beginning.

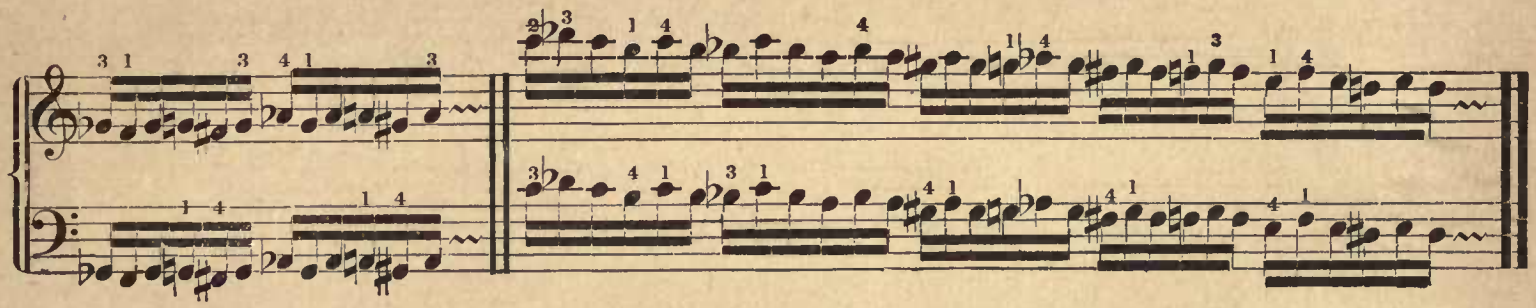


Chromatic Passages.

Such forms often occur in music.

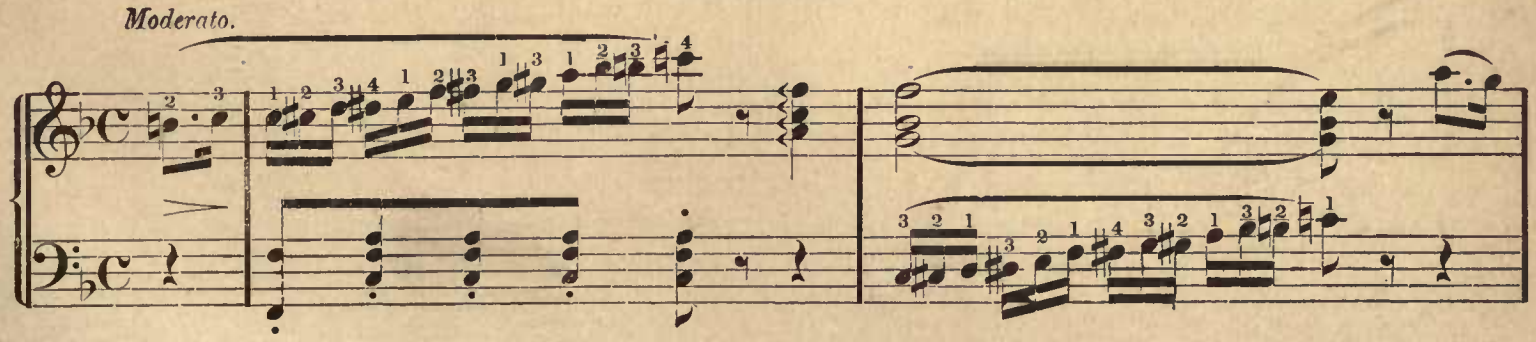


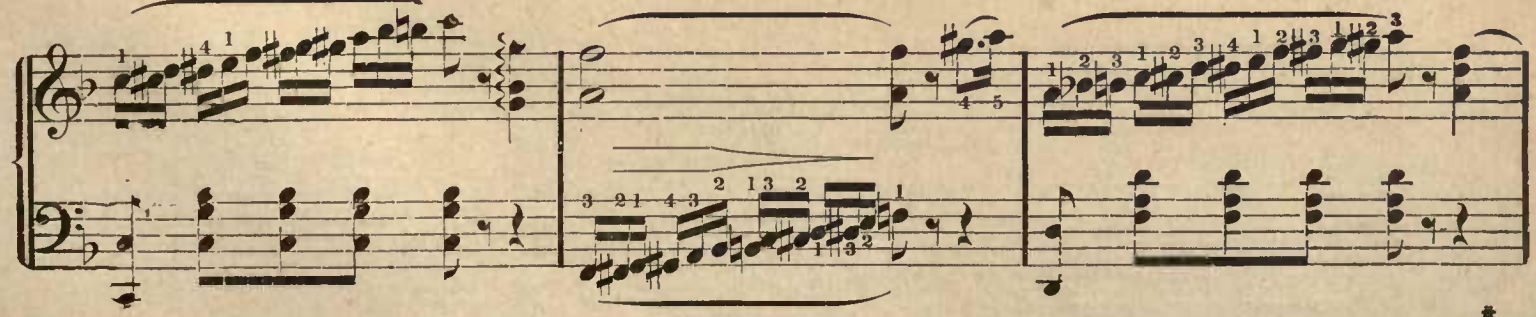


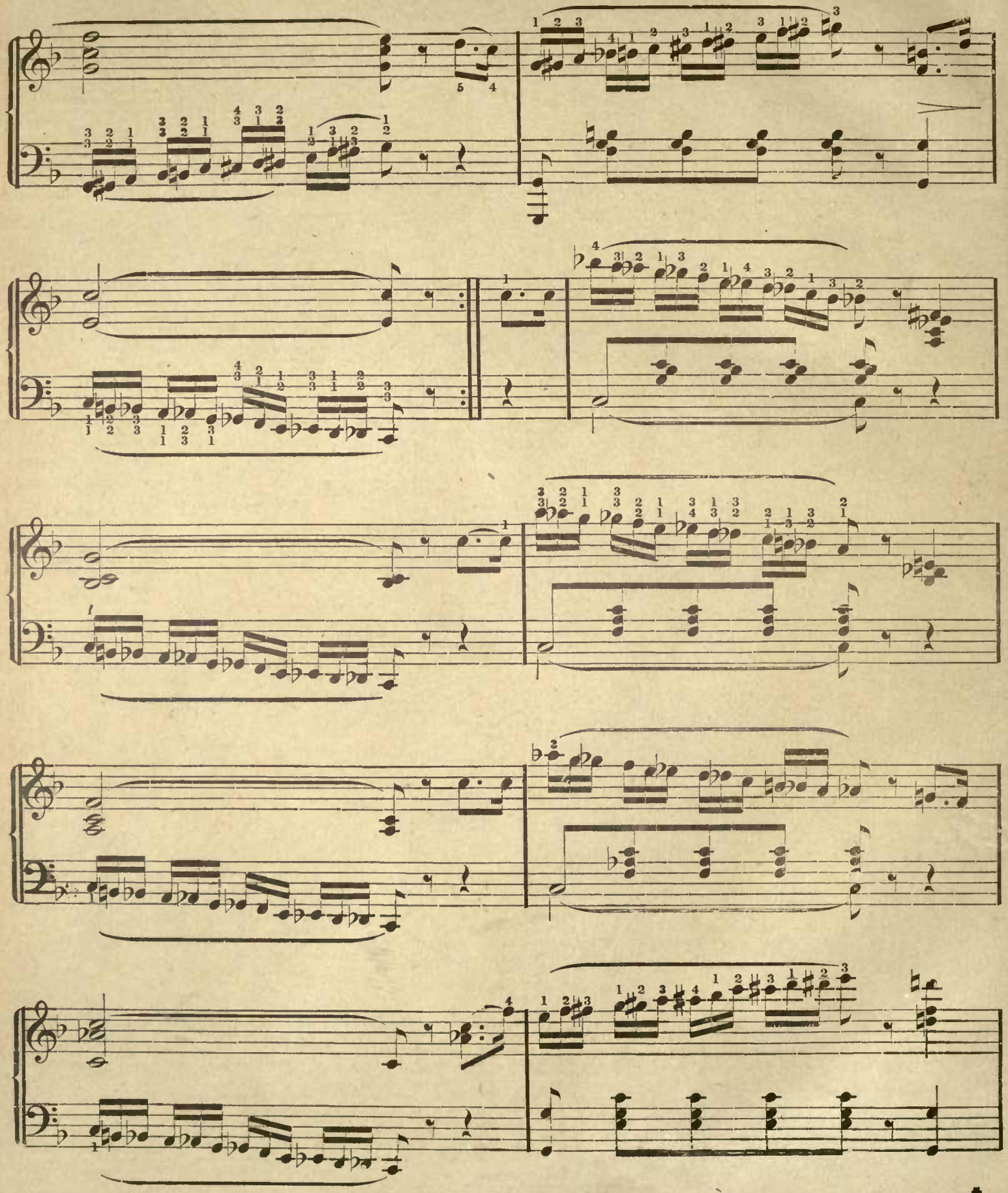


ETUDE.

Moderato.







espressione.

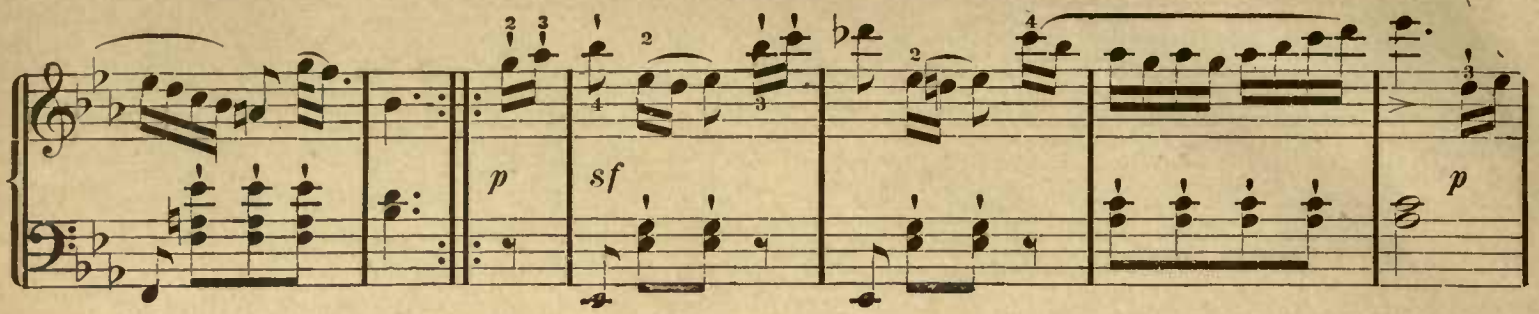
sf

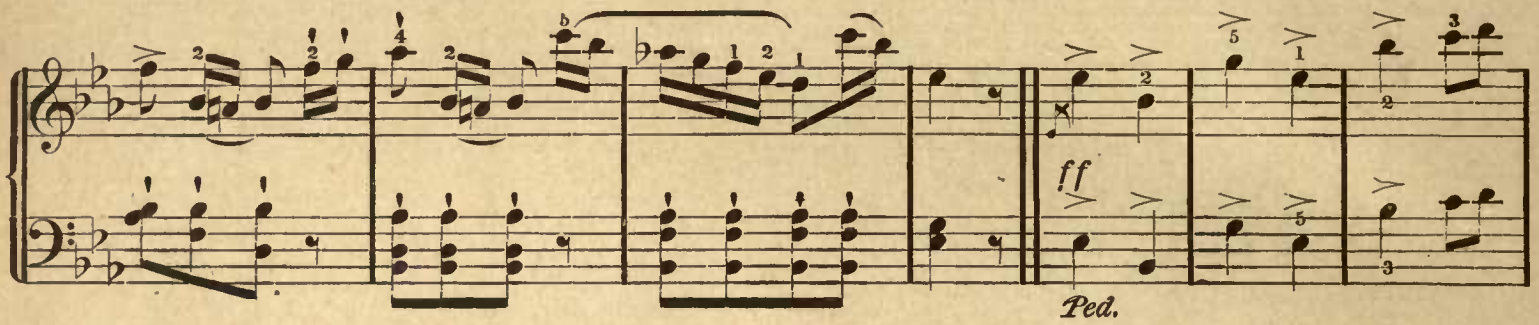
RONDO.

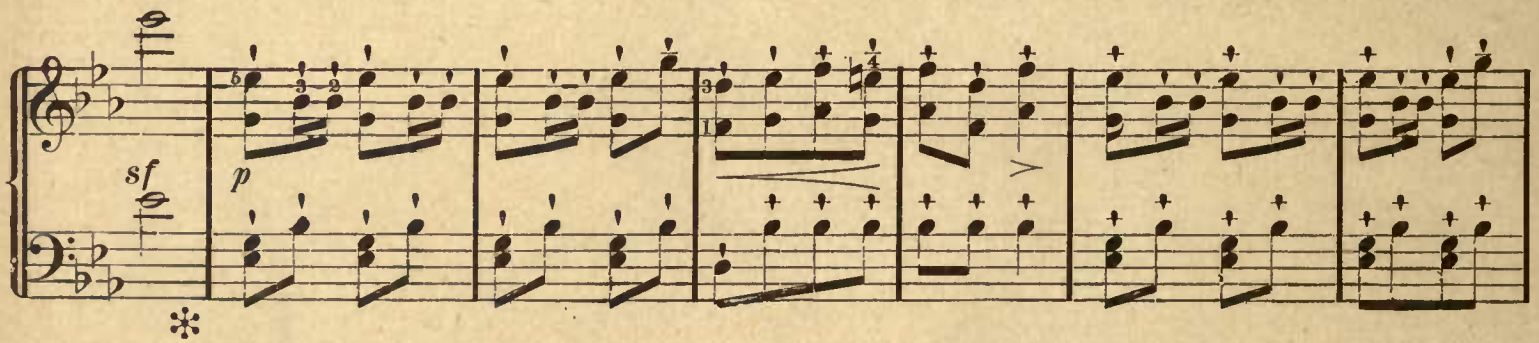
The pupil has made the acquaintance of quite a number of the great masters. There are, however, still others with whose works he must gradually become familiar. One of these is Carl Maria von Weber, Germany's beloved composer. He was born at Eutin on the 8th of December, 1786, and died at London (England), June 6th, 1826. He is deservedly called a great composer, and also an excellent pianist. His style is elegant and melodious. Among his piano pieces his "Invitation to the Dance" and his Concert-stueck are best known and most admired.

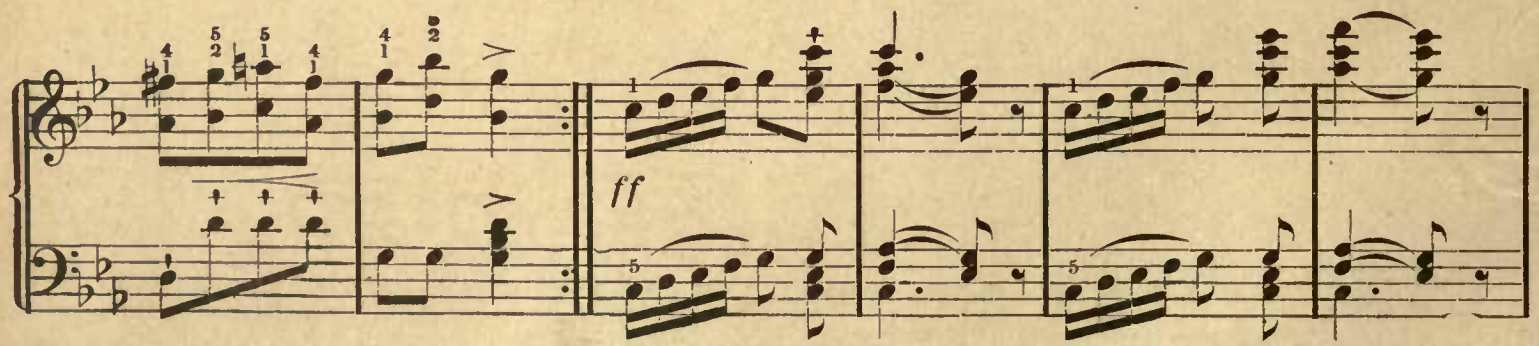
Vivace.

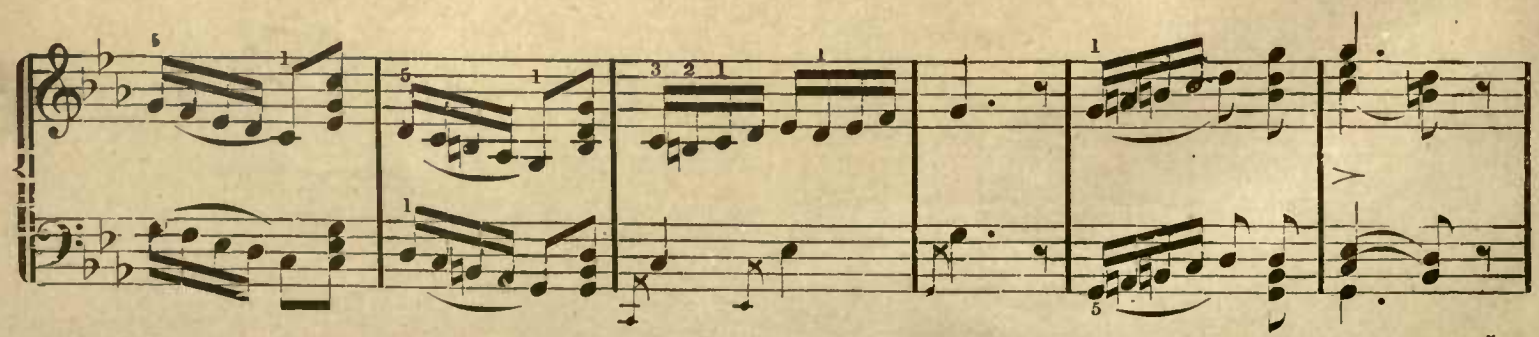
p *sf* *sf* *sf* *sf*

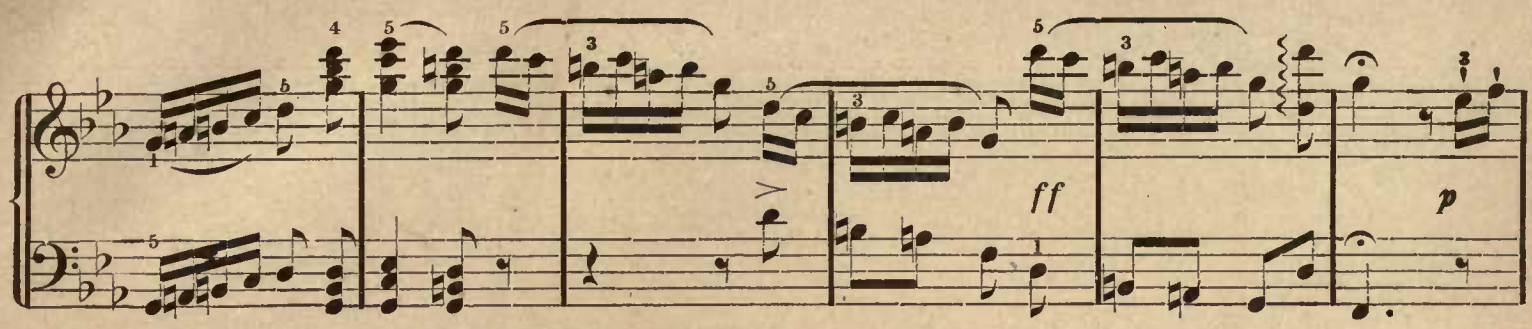

p
sf
p

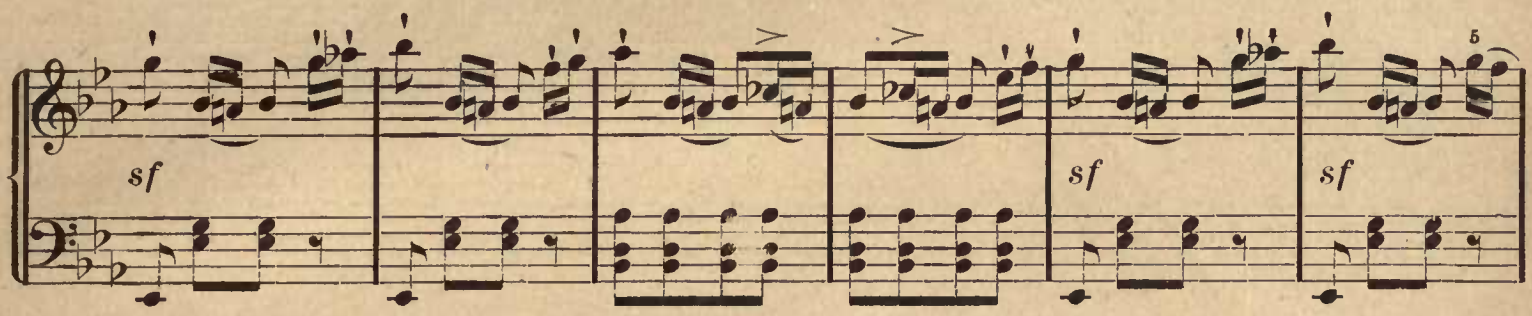

ff
Ped.

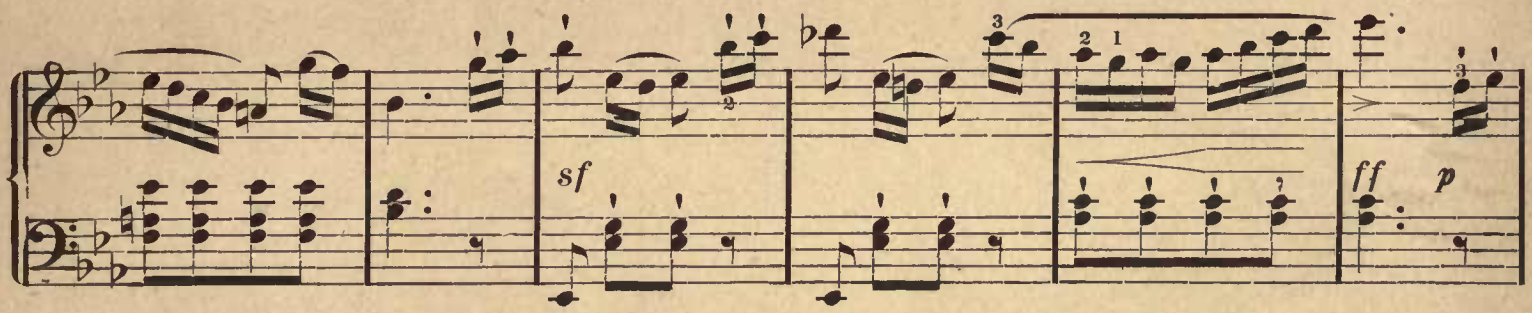

sf
p


ff




ff
p


sf
sf
sf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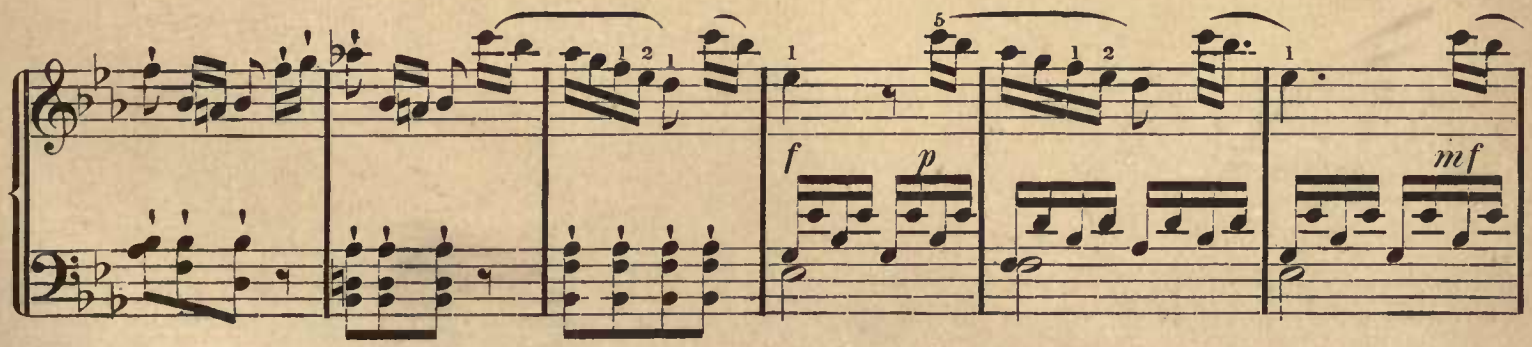
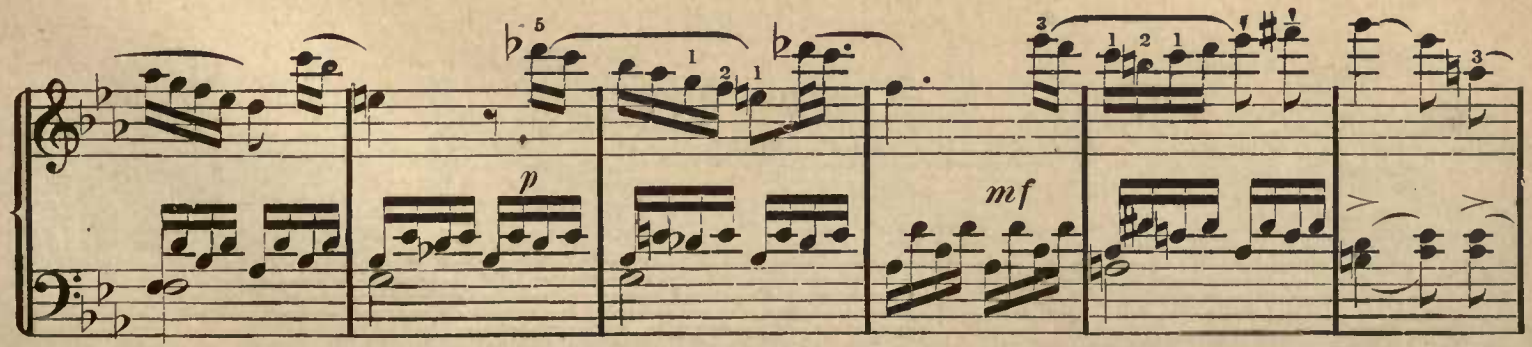
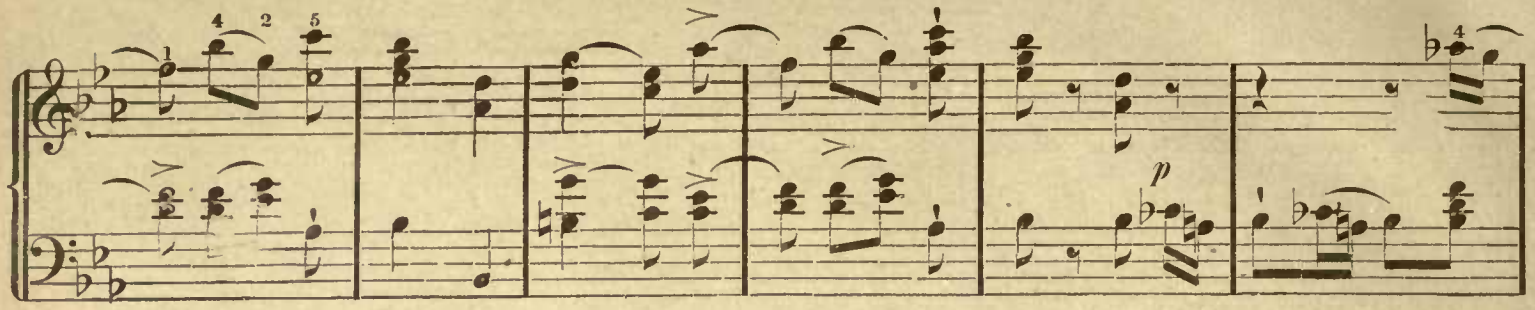
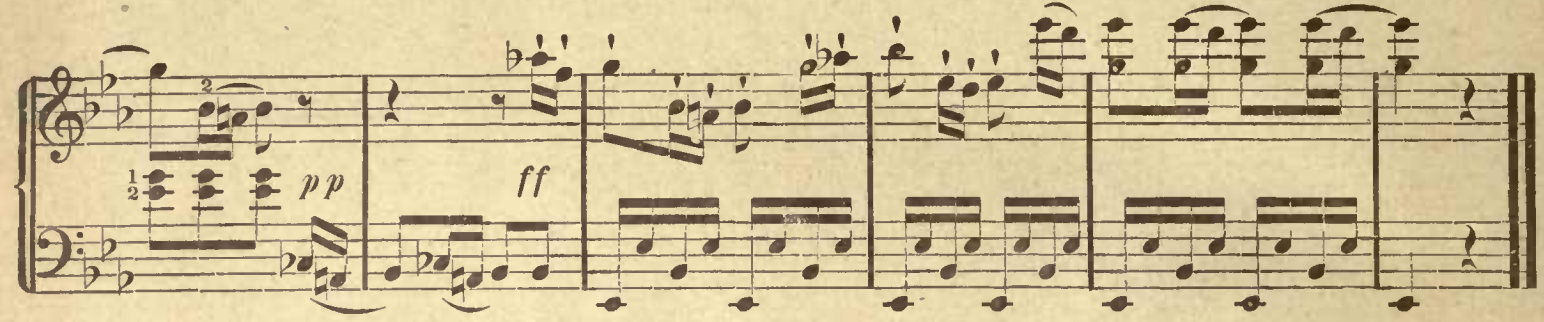
ff
p

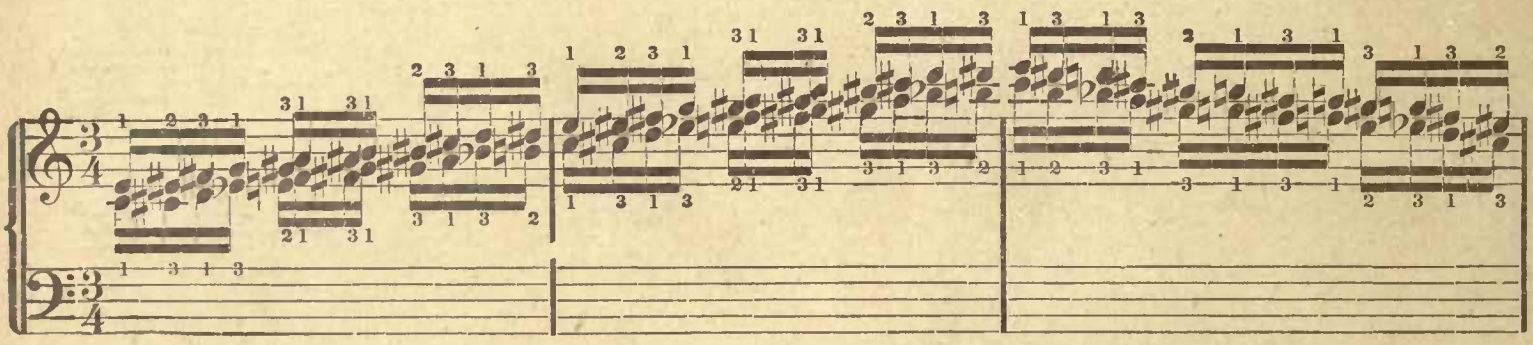

f
p
mf


p
mf

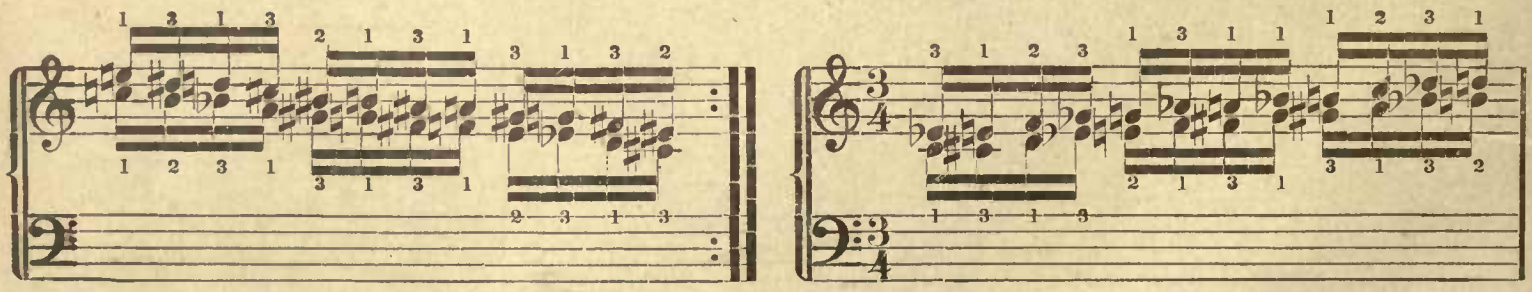


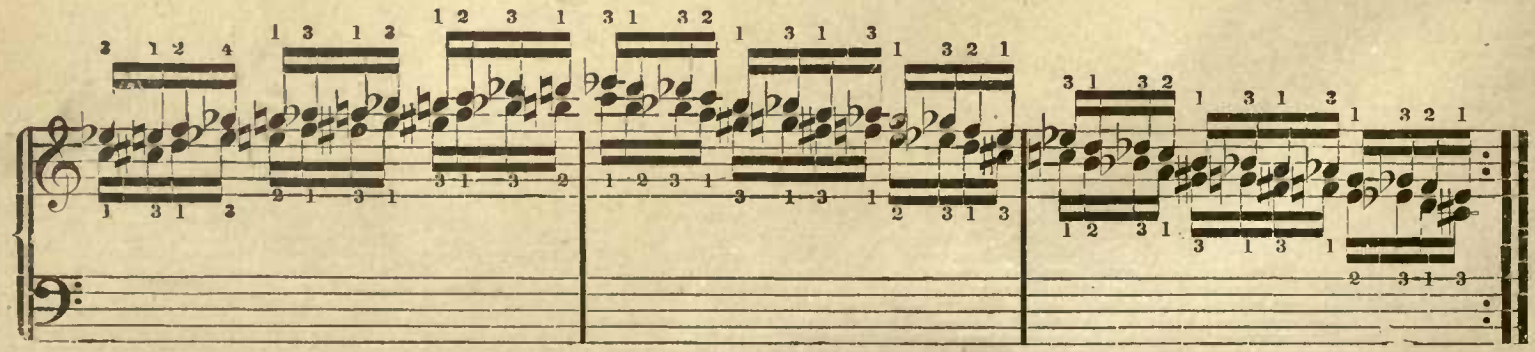


Chromatic Scale in Simple Major Thirds.



Chromatic Scales in Simple Minor Thirds.





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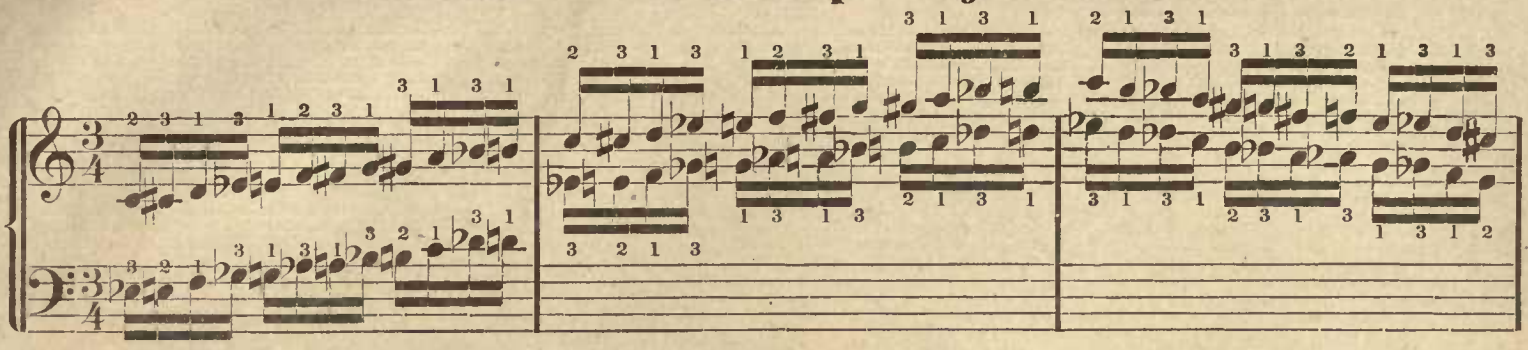
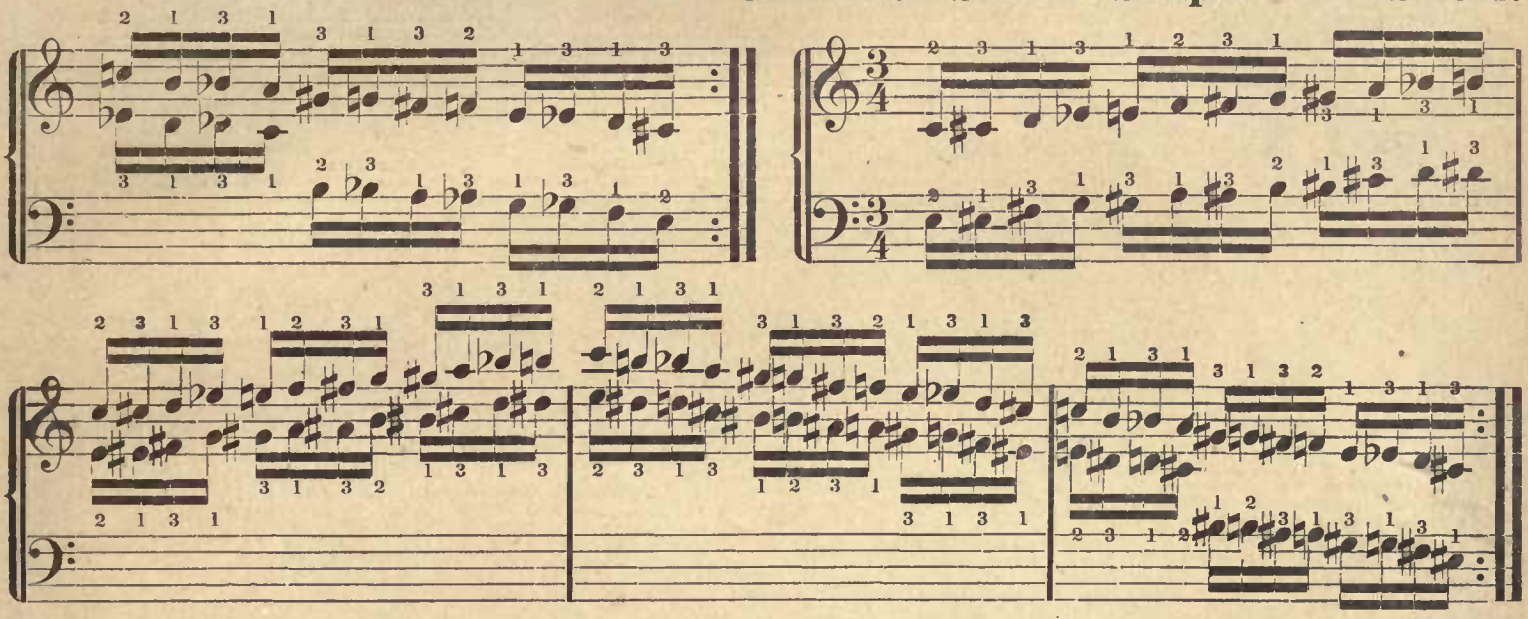
Chromatic Scale in Simple Major Sixths.



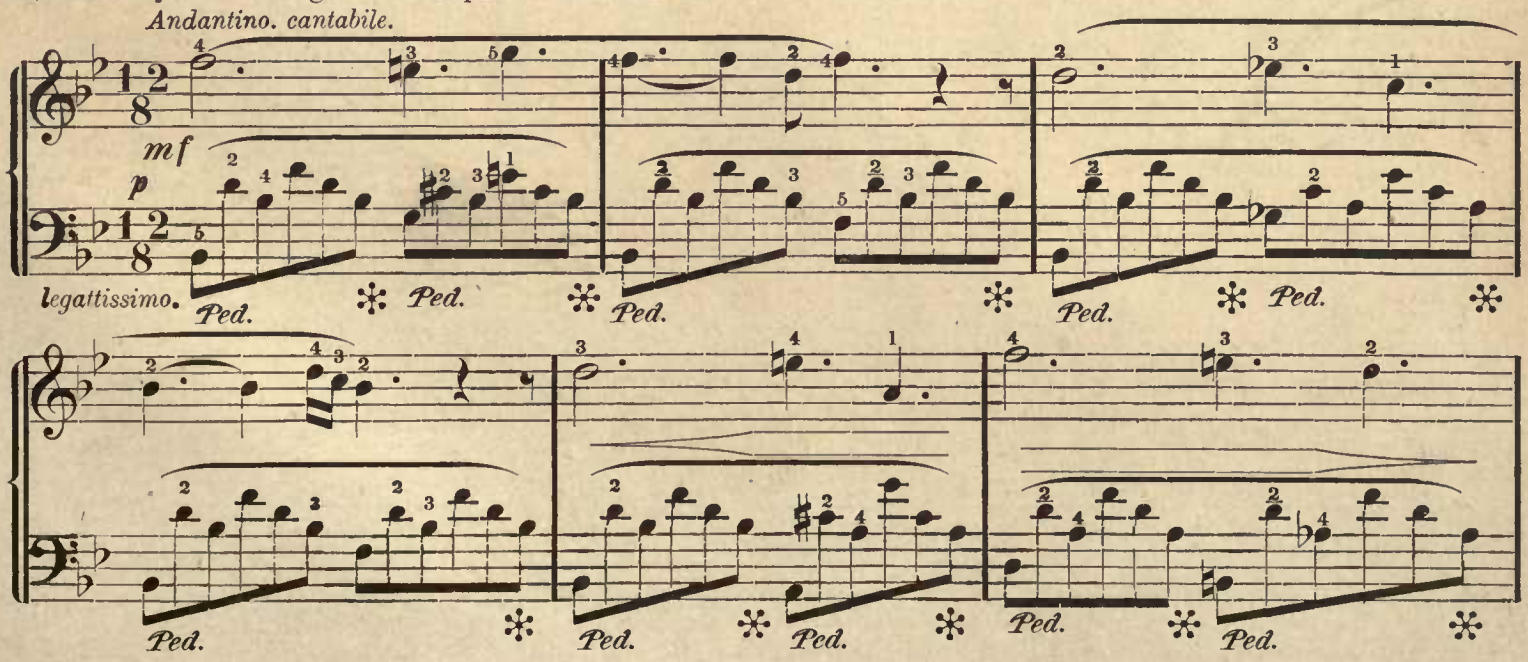
Chromatic Scale in Simple Minor Sixths.

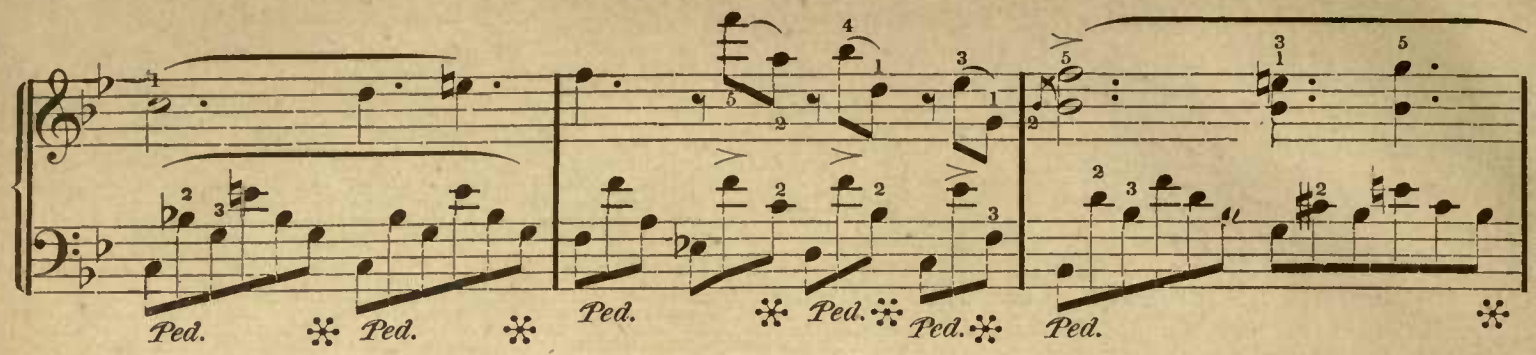


NOCTURNO.

The title of this piece means Night Music or Serenade. It was composed by the celebrated John Field, born in Dublin, Ireland. He visited Russia with his teacher Clementi, and finally settled in St. Petersburgh, later in Moscow, where he died on the 11th of January, 1837. He was a superior pianist and a fine composer. His Nocturnos are still much admired, and every student ought to be acquainted with them.

Andantino. cantabile.

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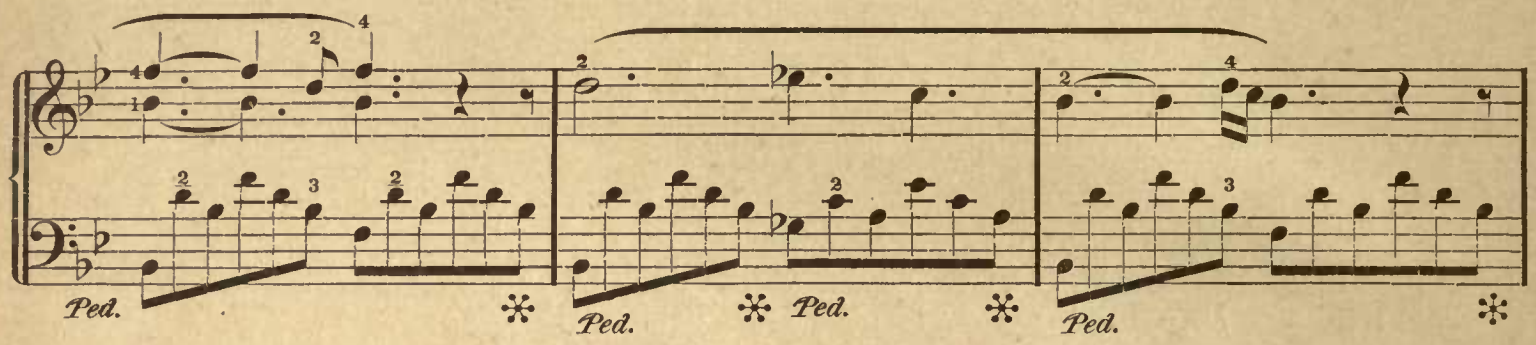
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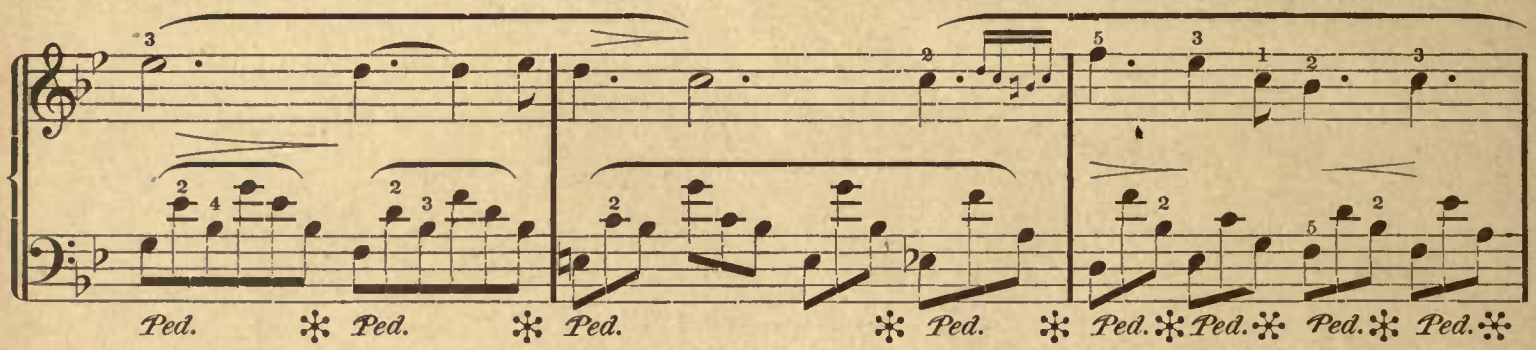
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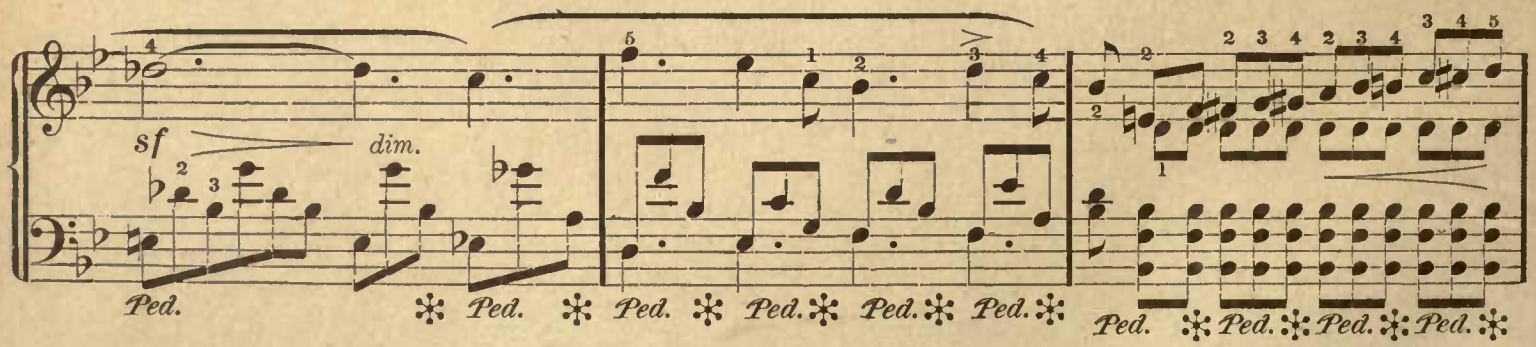
sf
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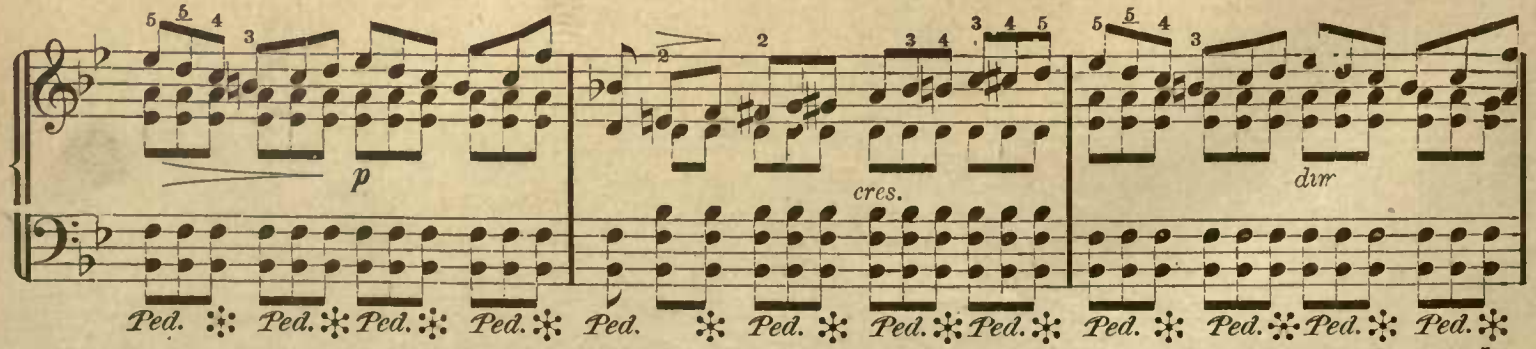
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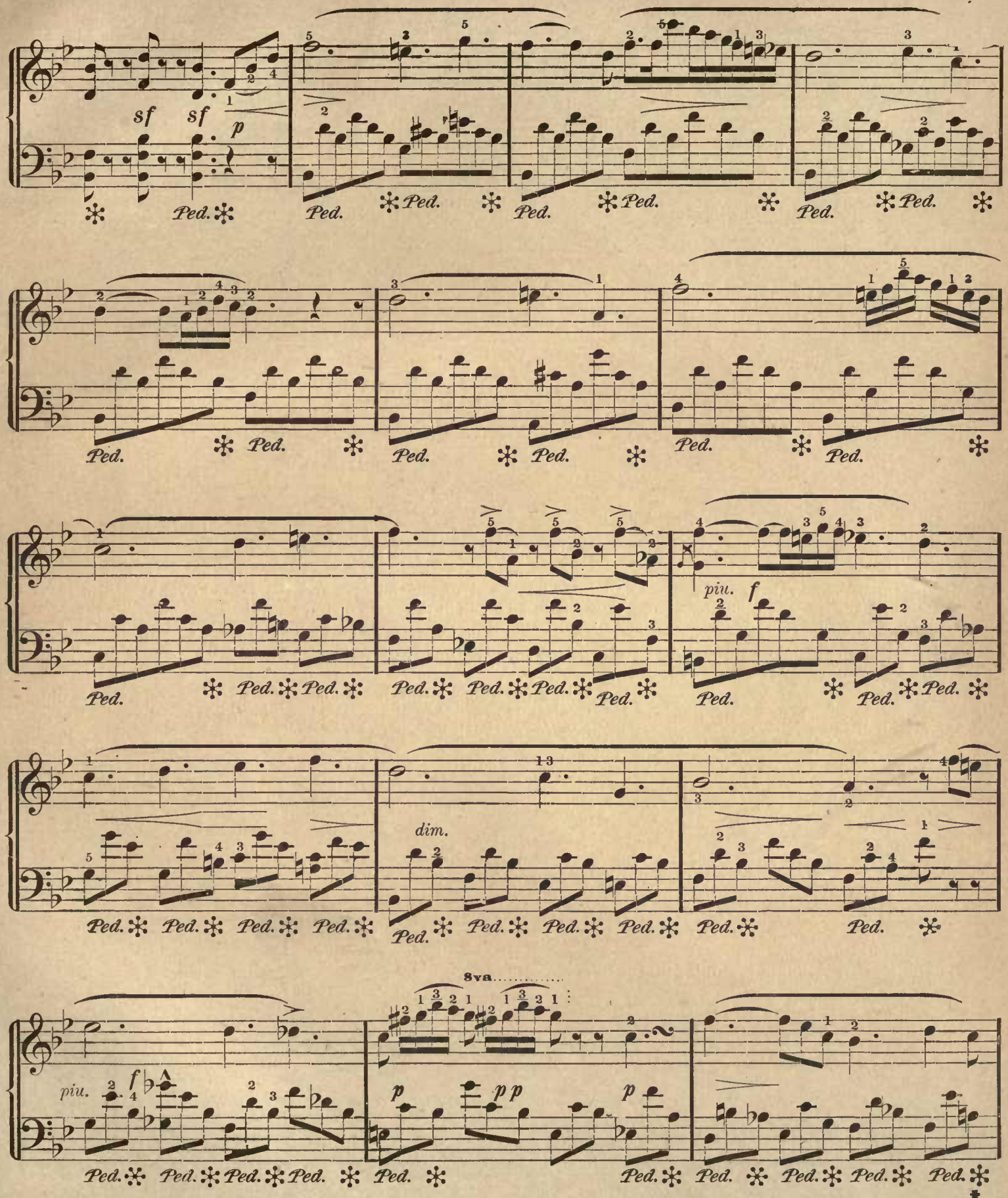
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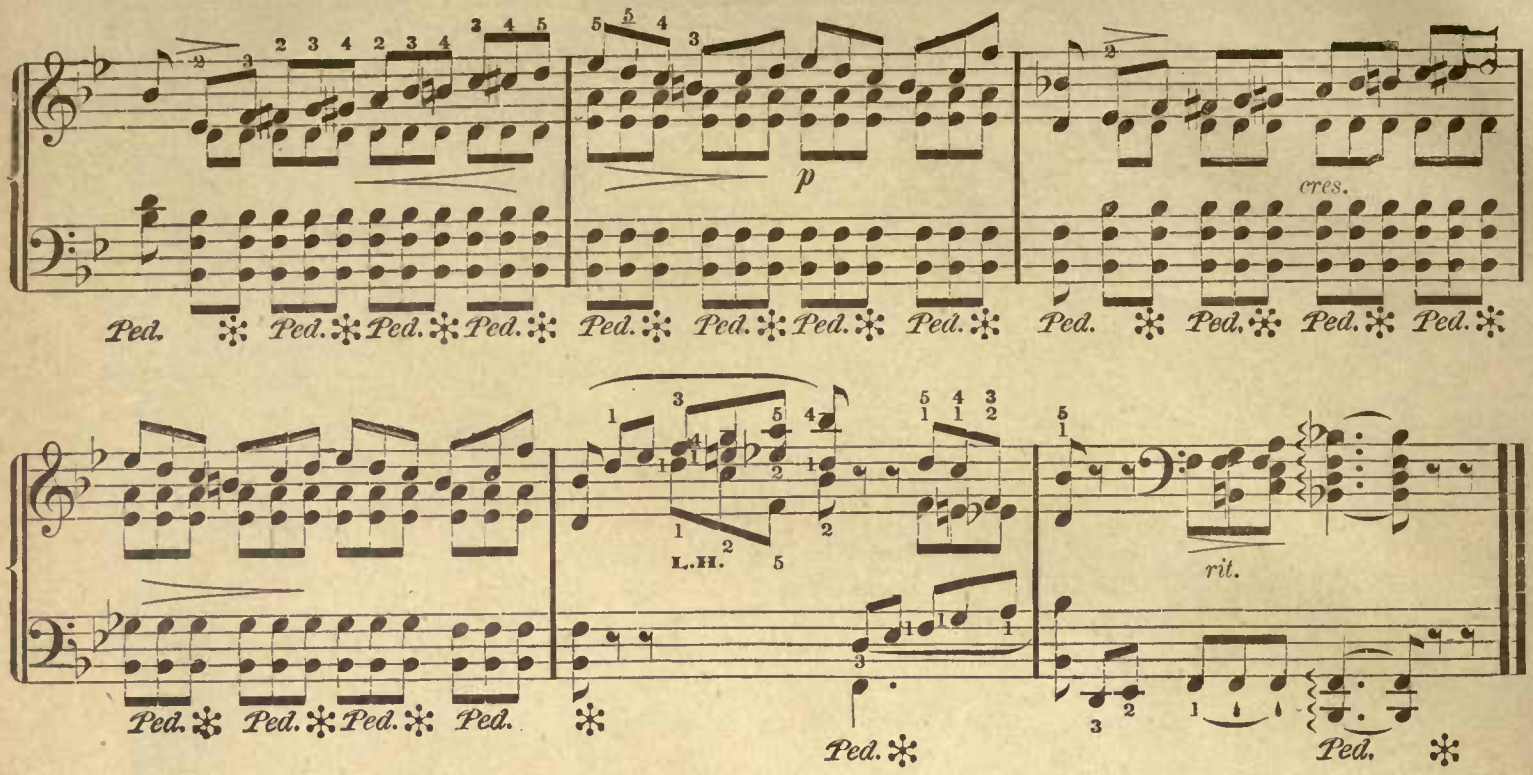
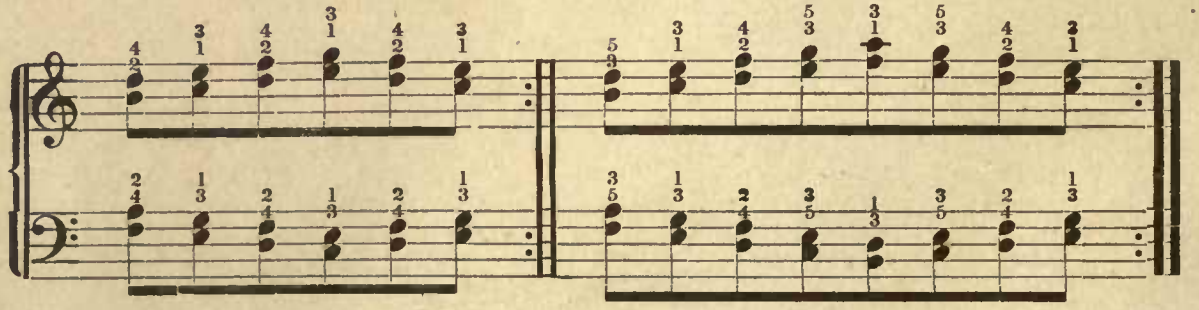


Scales in Thirds, Sixths and Octaves.

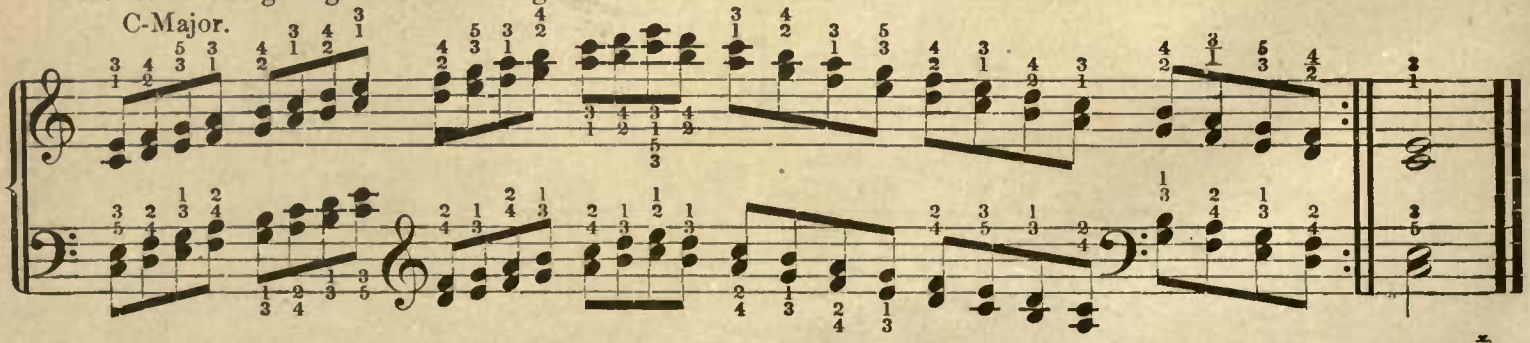
In ascending the scale in thirds, hold the right hand somewhat owtward, when descending hold it somewhat indard. When using the first and third fingers, the thumb must be passed under the first and the second over the third. When playing scales in sixths connections between $\frac{5}{2}$ and $\frac{4}{1}$ is to be made in the same manner. When ascending in thirds after using $\frac{5}{3}$ it is not allowable to raise them both, both the connection between $\frac{5}{3}$ and $\frac{3}{1}$ must be made by turning the 3d over the 5th. In the same manner in descending scales of thirds, after the use of $\frac{3}{1}$ the connection with $\frac{4}{2}$ and $\frac{5}{3}$ must be made by the thumb and the fingers turning over it.

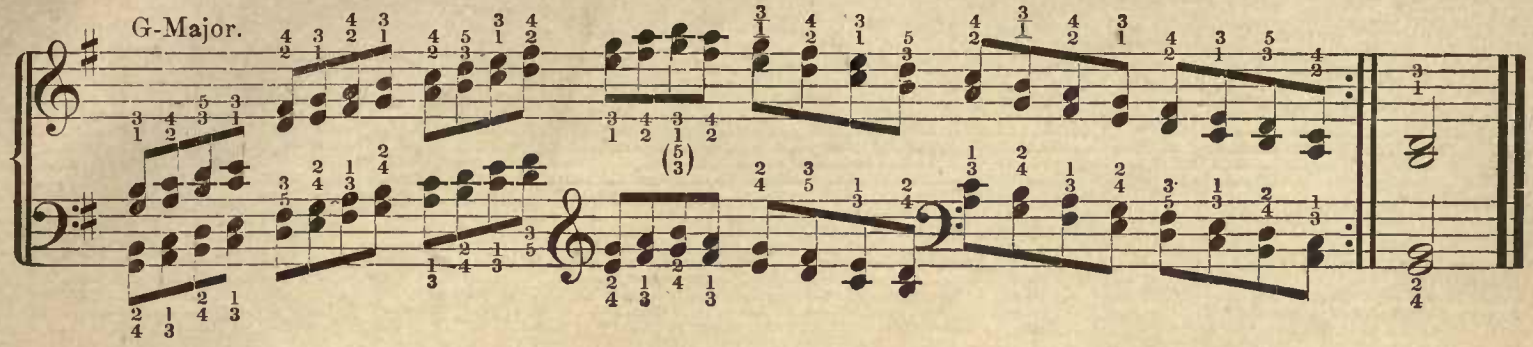
In scales of sixths the perfect connection of $\frac{3}{1}$ with $\frac{4}{2}$ (and the contrary), is to be made by the 3d and 4th, or the 4th and 3d. The management of the thumb requires careful study in order to attain even motion. The rules given for the scales of sixths are equally applicable to those of fourths in chords of the sixths and to fifths in chords of the diminished seventh.

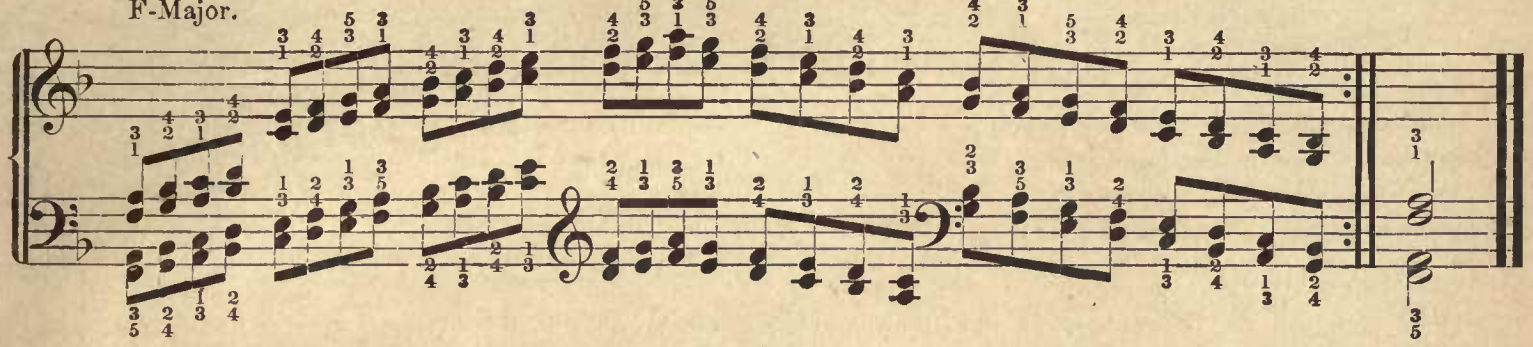


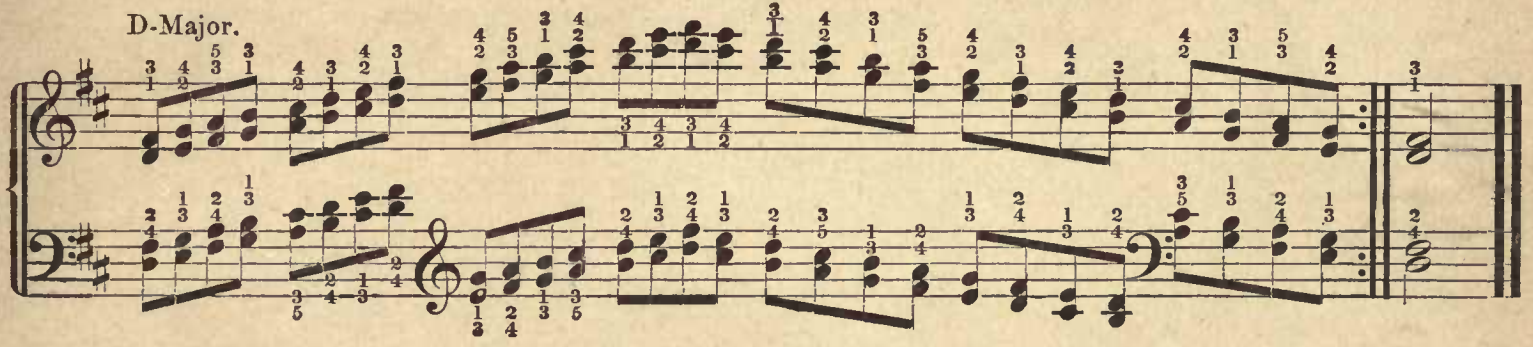
Practice both fingering in the following scales:

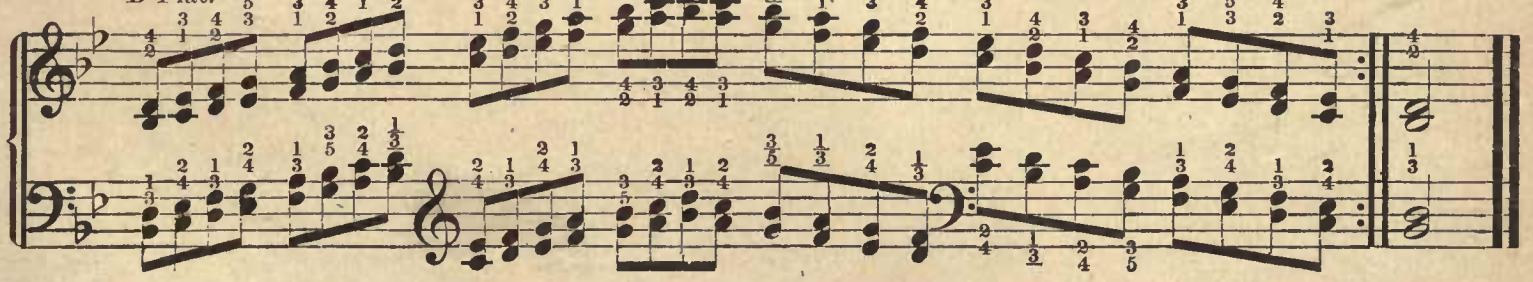
C-Major.

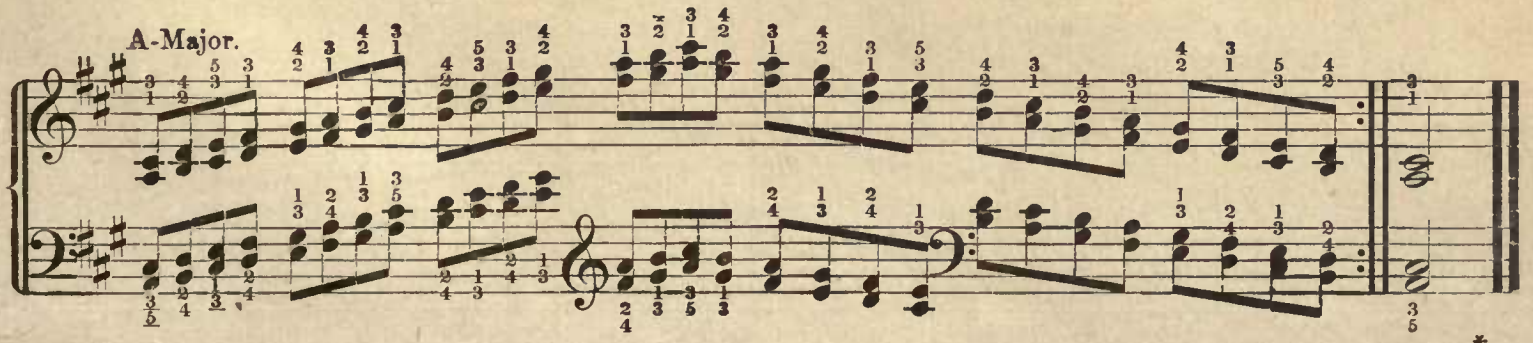



G-Major.

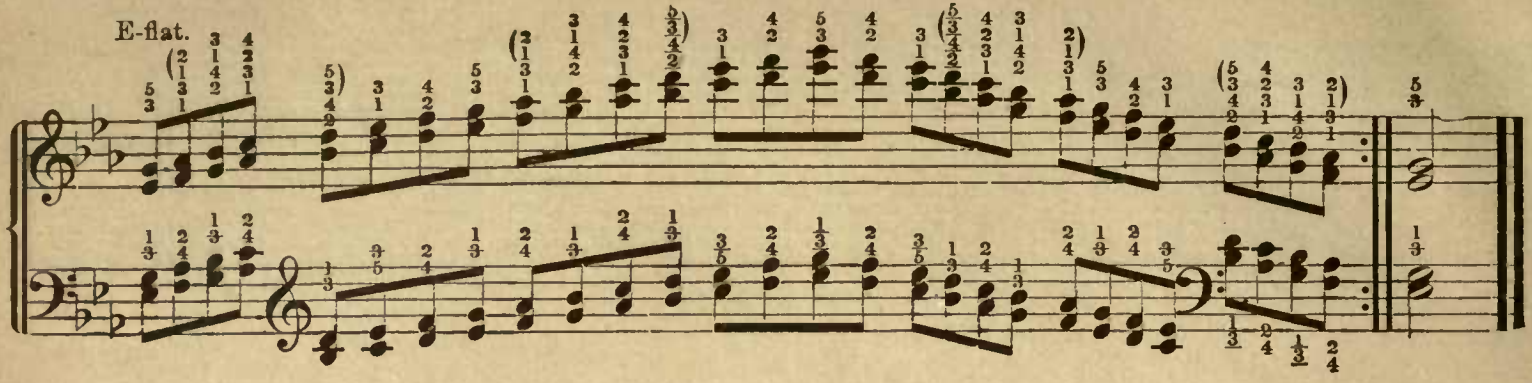

F-Major.


D-Major.


B-Flat.


A-Major.

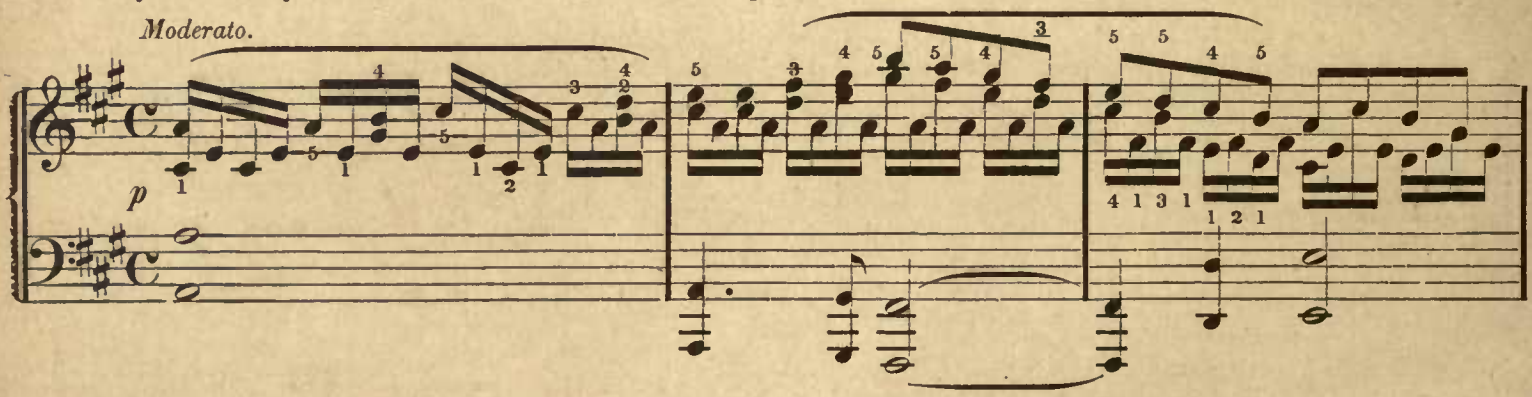
*

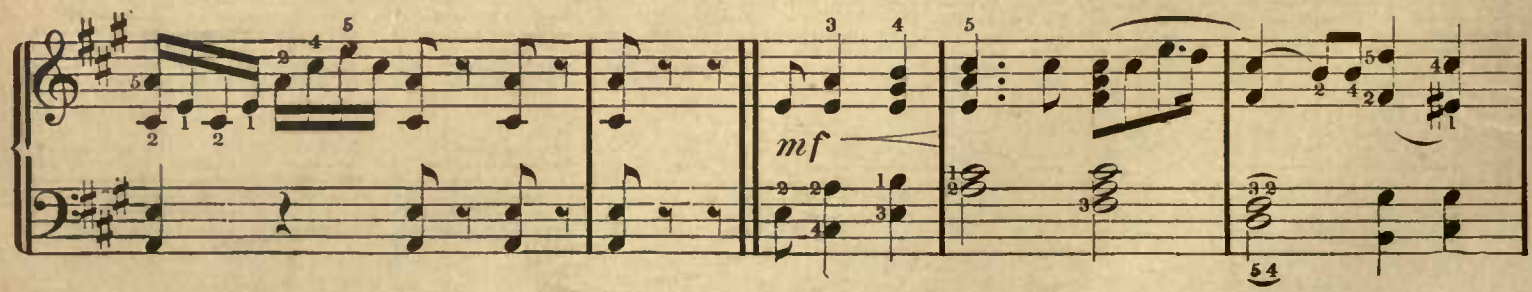


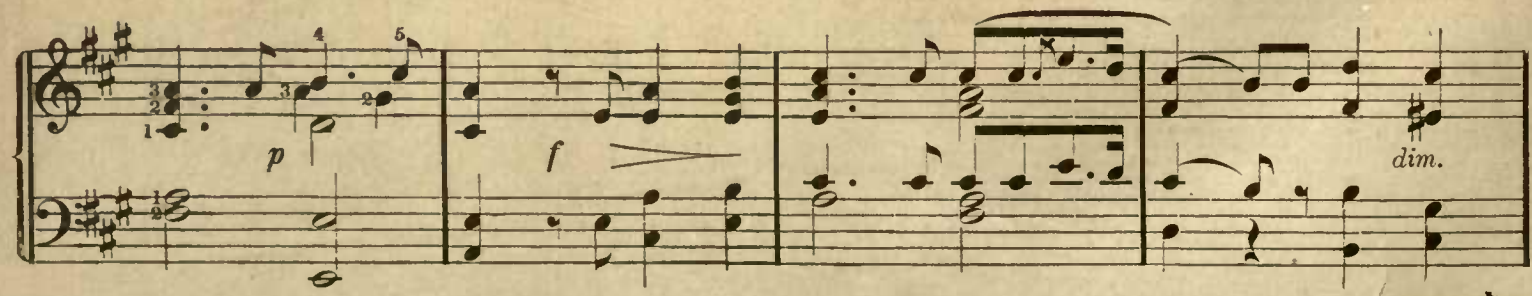
SONG WITHOUT WORDS.

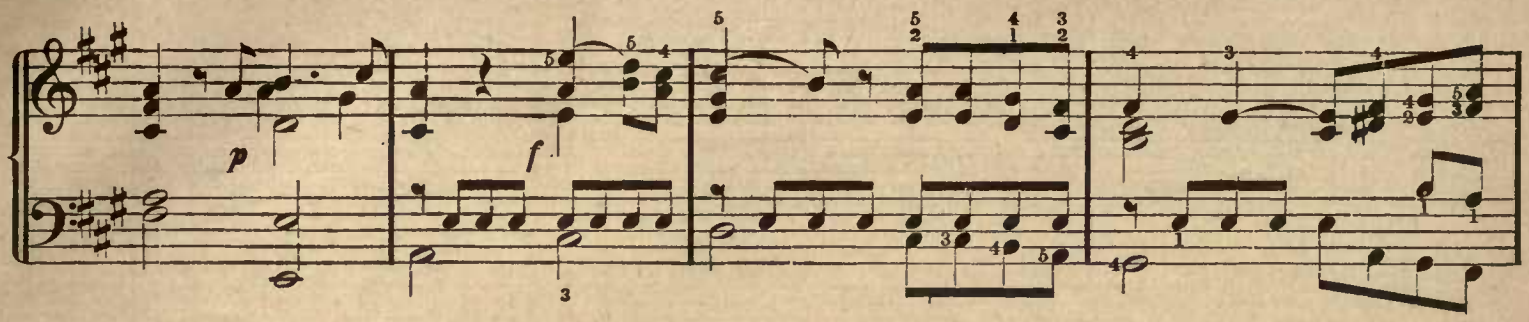
Felix Mendelssohn Bartholdy, the composer of this little "Song Without Words," was born at Hamburg, on the 3d of February, 1809, and died at Leipzig on the 4th of November, 1847. He was one of the many great musicians Germany has produced. He wrote two very fine Oratorios, "St. Paul" and "Elijah." He also produced much orchestral music, many songs and a large quantity of piano music. Perhaps best known and doubtless most widely used among his works, are his famous "Songs Without Words." There are forty-nine of them. They are in themselves a mine of beautiful melodies, worthy of every pupil's attention.

The title indicates that the player should sing upon his instrument. To do this well requires great skill and correct taste. Play the melody out well and subordinate the accompainment.





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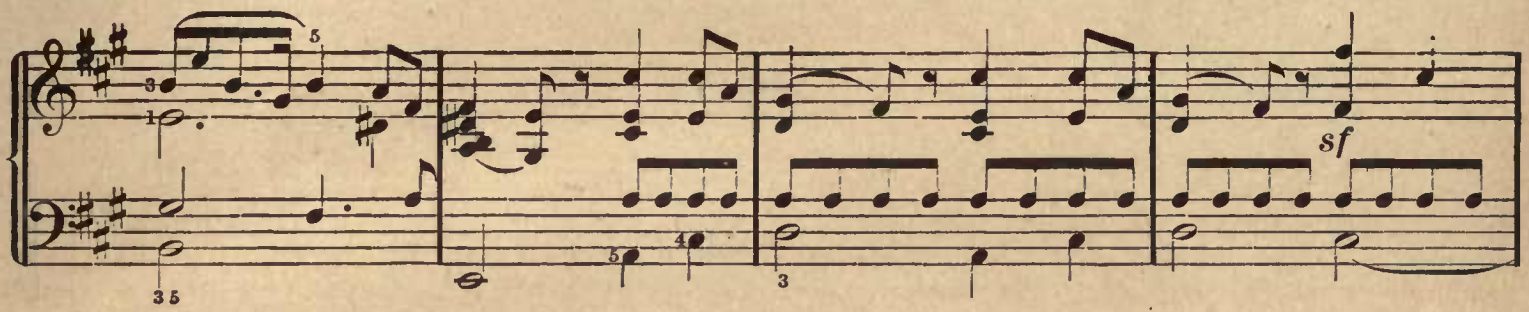
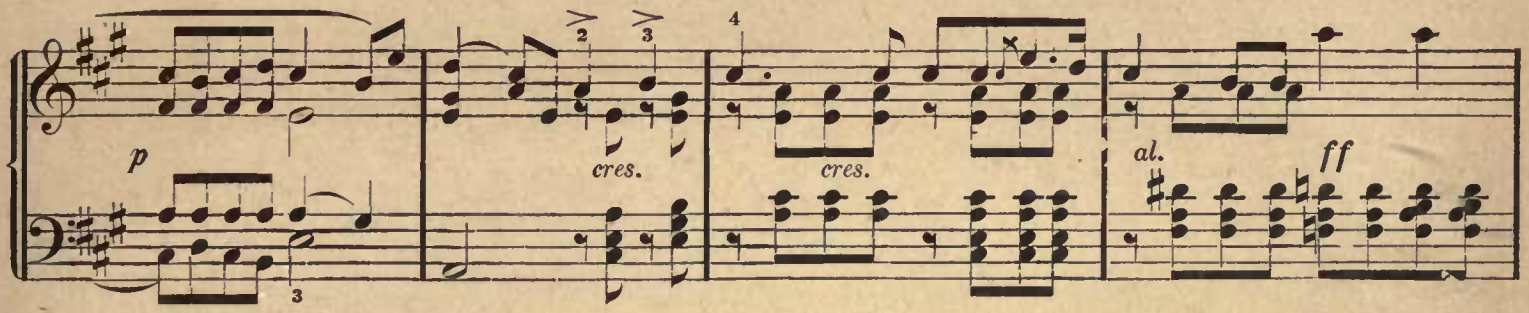

sf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al.
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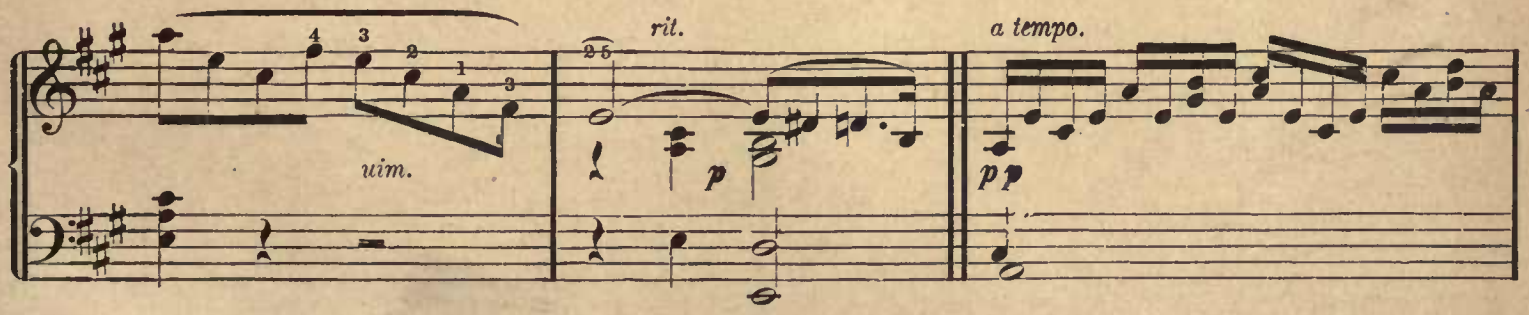
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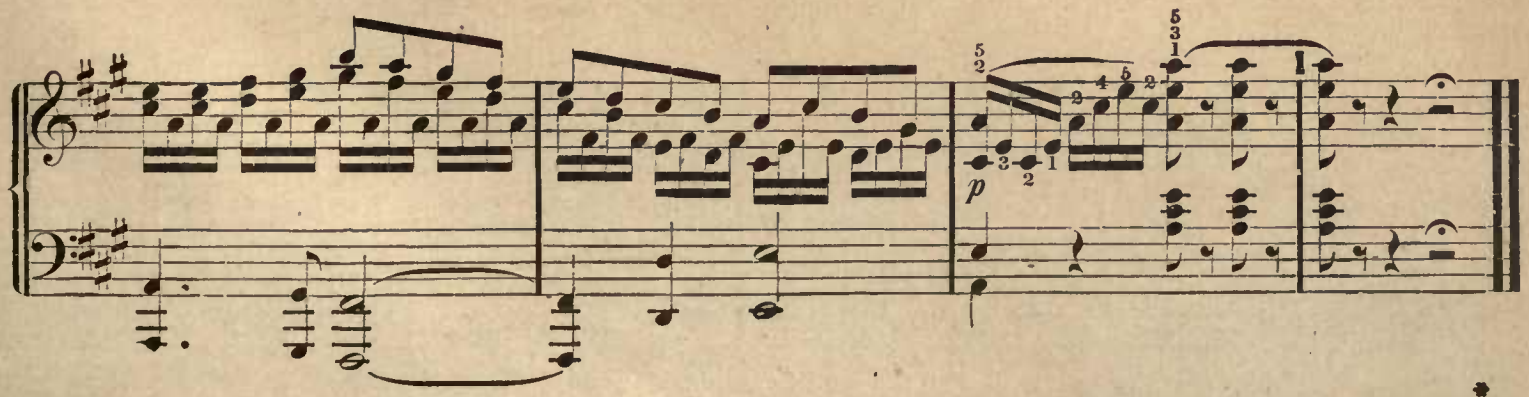
p
a tempo.
pp


p

Scales in Thirds, etc.

E-Major.

A-flat Major.

B-Major.

D-flat Major.

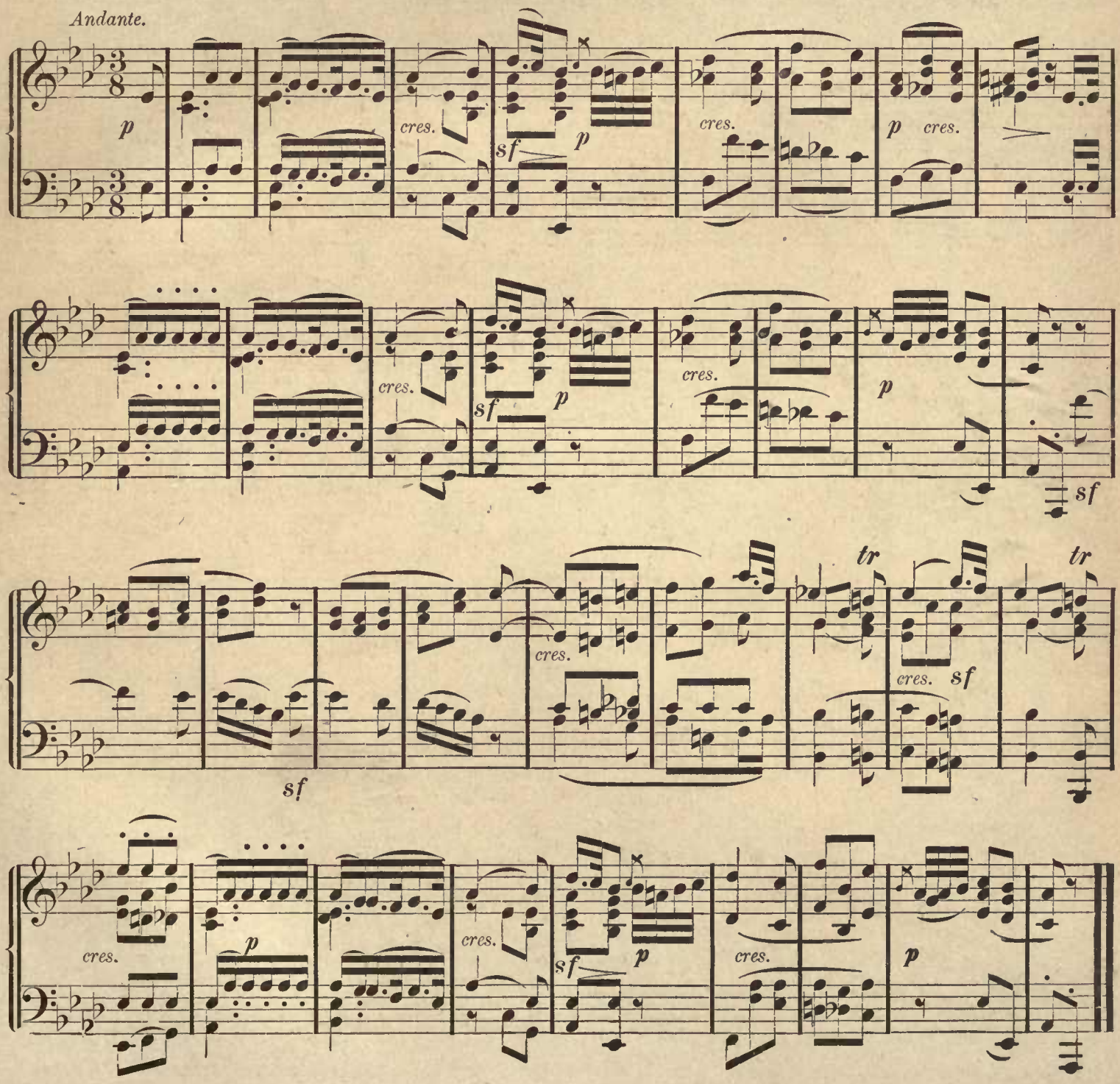
F-sharp Major.

The scale of G-flat Major being played with the same fingering, it is omit.

*

ANDANTE.

This piece was written by the great and immortal Ludwig van Beethoven, who was born at Bonn on the 17th of December, 1770, and died at Vienna, March 26th, 1827. He is one of those rare intellects, one of those mighty geniuses whose works alike astonish and delight mankind. He was, indeed, a progressive spirit. For a long time before his death he was so unfortunate as to lose his hearing, which was a sore affliction to him. Nevertheless he continued to produce great works, and there is scarcely a field in musical art which he has not enriched. His matchless and beautiful Symphonies, his Chamber-music, his Sonatas are the object of admiration of all musicians of taste and learning. His thirty-two Sonatas are the best piano literature we possess. The following is a selection from his Sonata, Op. 26. (Op. stands for *Opus*, meaning work.) Many masters distinguish their productions by them. Thus Beethoven, having written thirty-two Sonatas, nine Symphonies, many trios and quartets, distinguishes them by numbers.



Minor Scales in Thirds.

A-Minor.

E-Minor.

8va

D-Minor.

B-Minor.

G-Minor.

F-sharp Minor.

C-Minor.

C-sharp Minor.

F-Minor.

G-sharp Minor.

B-flat Minor.

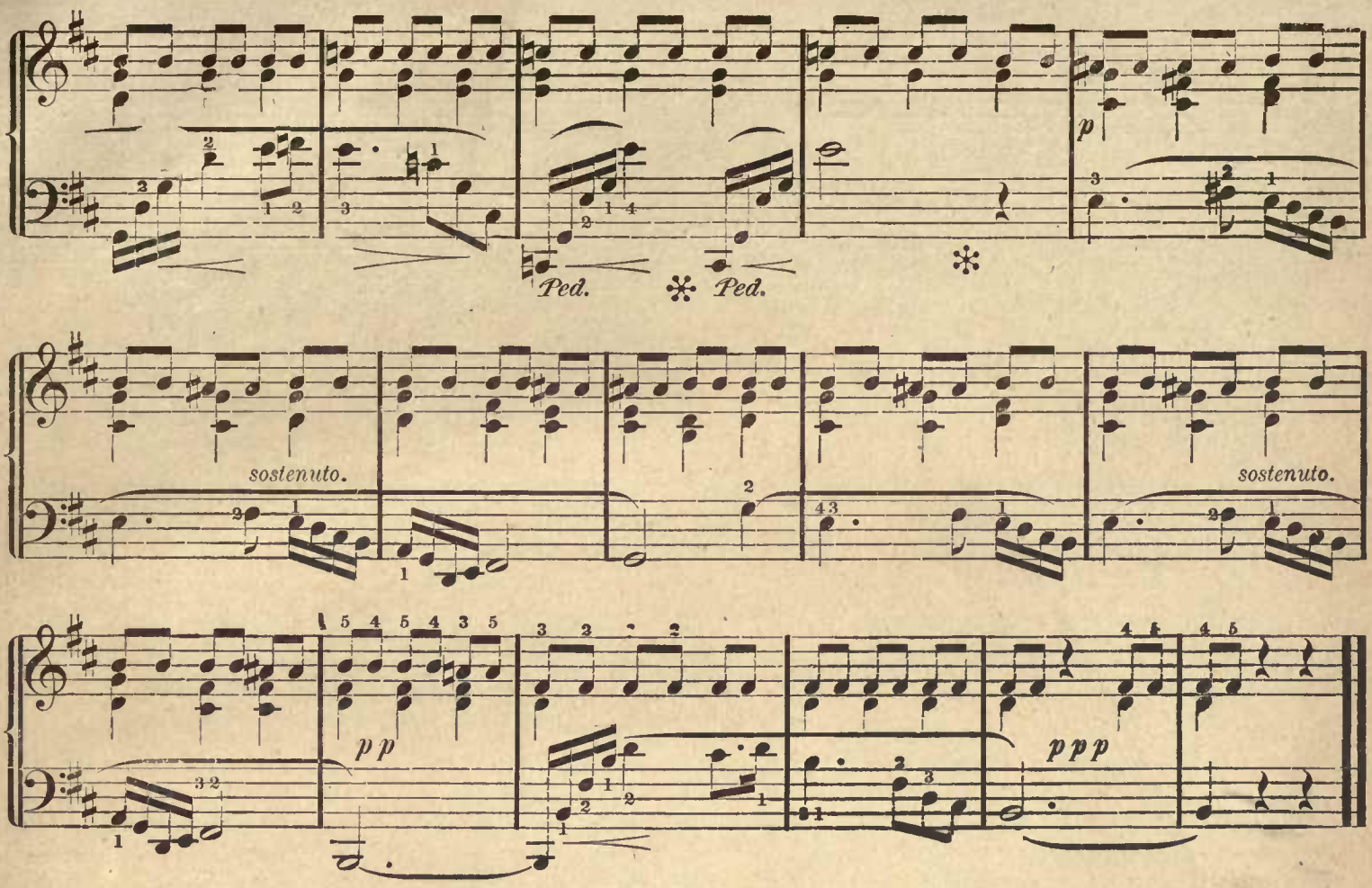
E-flat Minor.

PRELUDE.

Frederic Francis Chopin, from whose pen this charming number came, was born in Zelazowawalo, Poland, on the 3d of February, 1810, and died in Paris on the 17th of October, 1849. He was an exile from his native country since 1831. Schumann says of this composer: "He is the most daring and the proudest poetic spirit of his time." He was one of the most famous and also one of the most peculiar composers of the second quarter of this century, and his works have never ceased to attract lovers of good music in all countries. He has preferred smaller forms, but in these he has excelled. When playing Chopin's works special attention must be paid to the dynamic signs, else they will suffer. Not every one is qualified to enter into this composer's spirit, the teacher should, therefore, be careful in this particular. Still more he should guard against allowing the pupil confining himself to long to this composer's work.

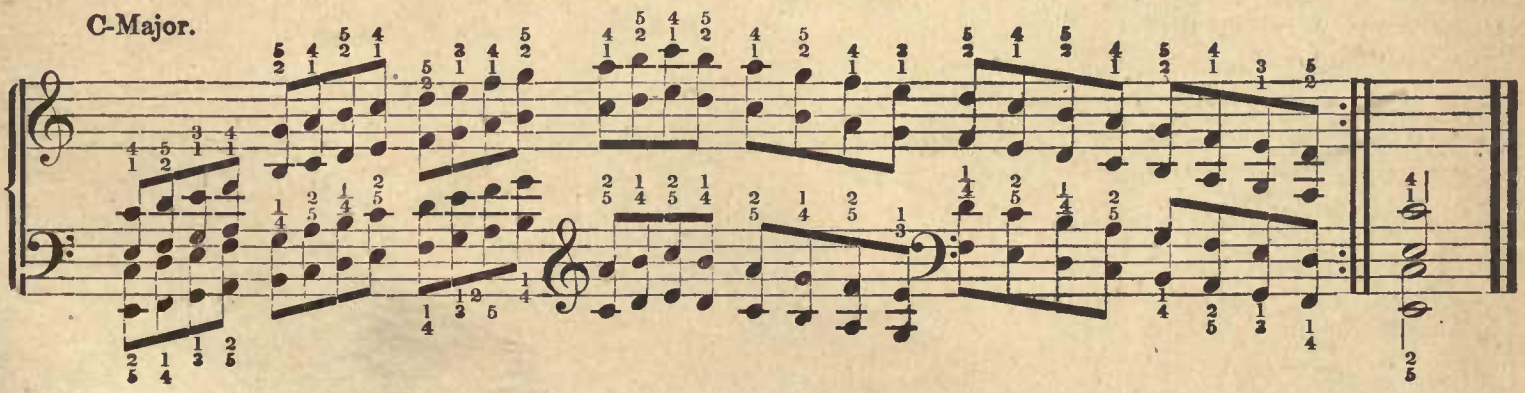
Assai lento.

sotto voce.

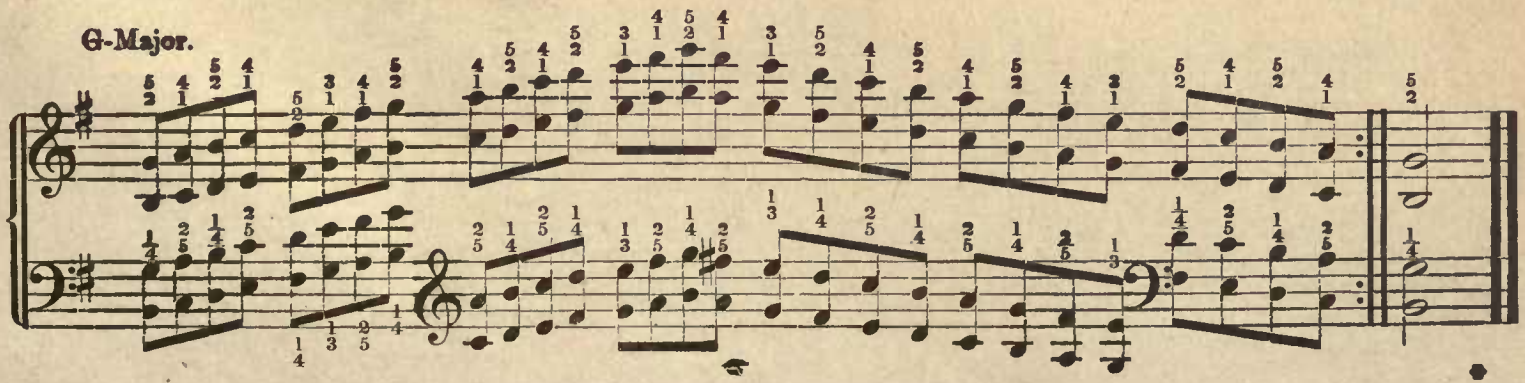


Scales in Major Sixths.

C-Major.



G-Major.



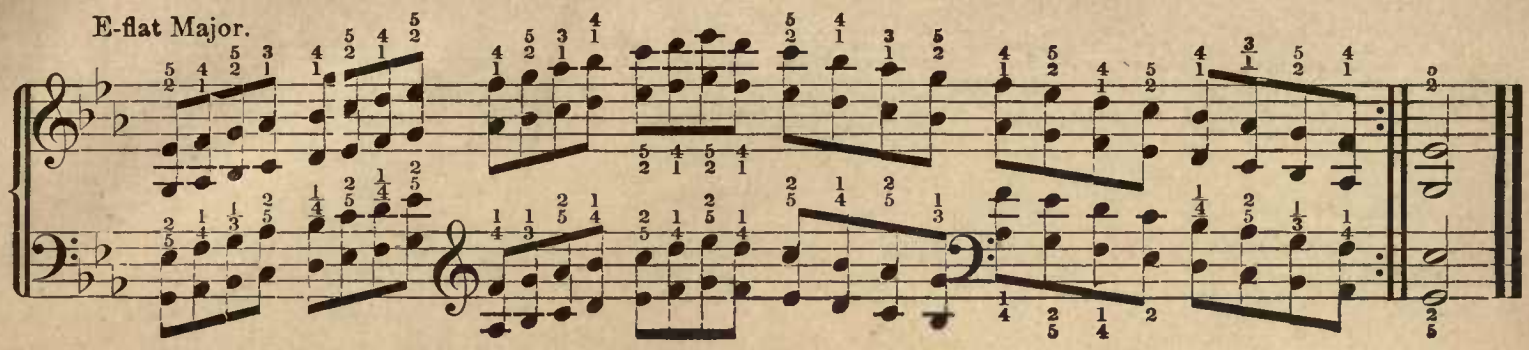
F-Major.

D-Major.

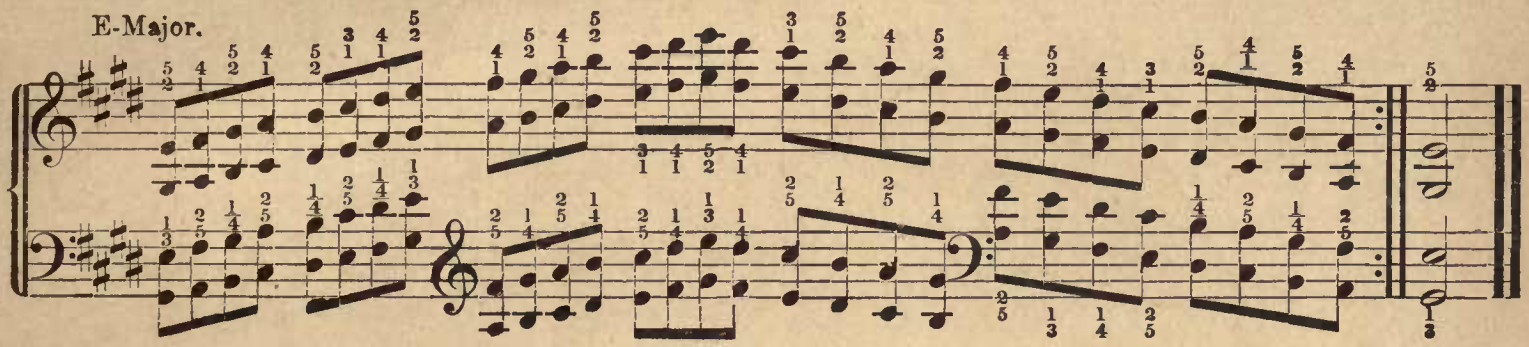
B-flat Major.

A-Major.

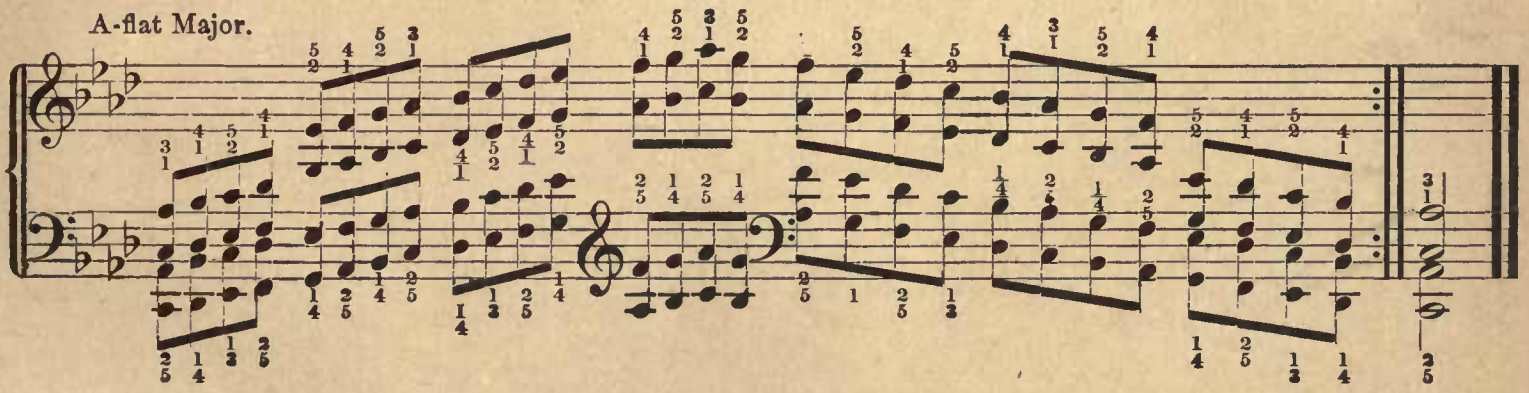
E-flat Major.



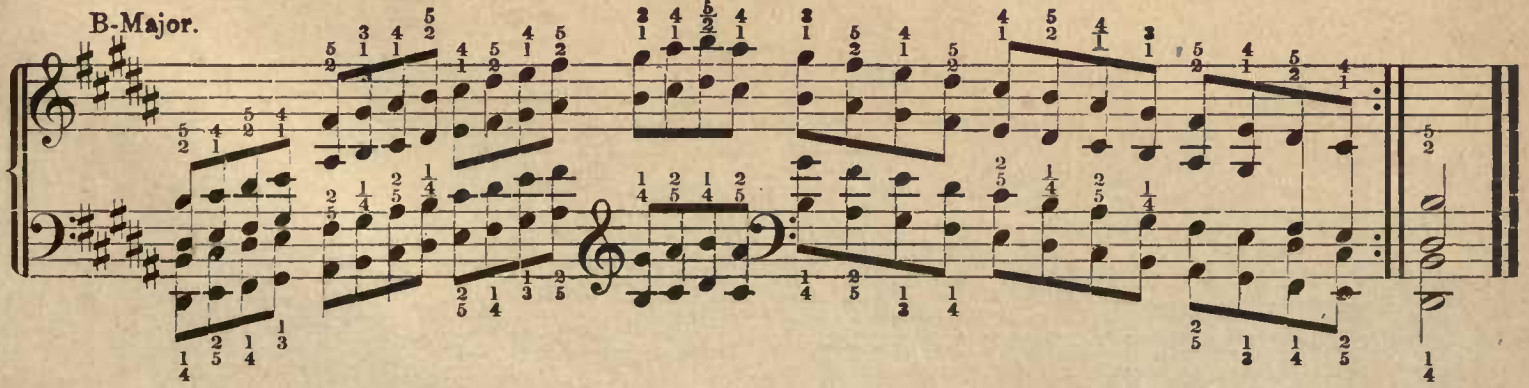
E-Major.



A-flat Major.



B-Major.



D-flat Major.

F-sharp Major.

WHY.

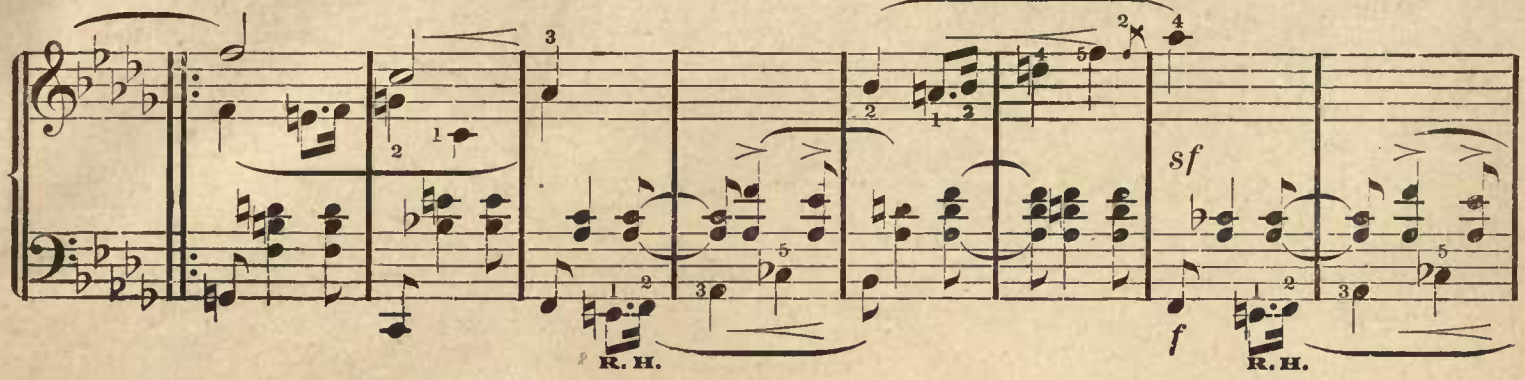
The next master whose works we introduce is Robert Schumann, born at Zwickau, Germany, and died at Enderich on the 29th of July, 1856. He was so unfortunate as to lose his mind towards the latter part of his life. Schumann was an eminent composer and a critical writer of great ability. He produced many fine orchestral and choral works, also many fine songs and piano pieces. He is difficult to understand and often difficult to play, but he who once has become familiar with the Schumann spirit will always be charmed with this master's works.

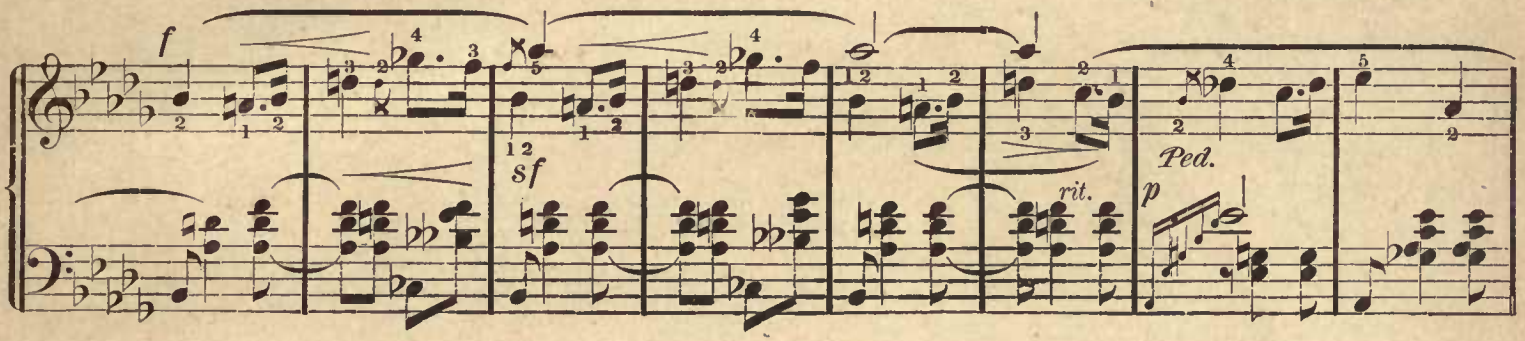
Slow and tender.

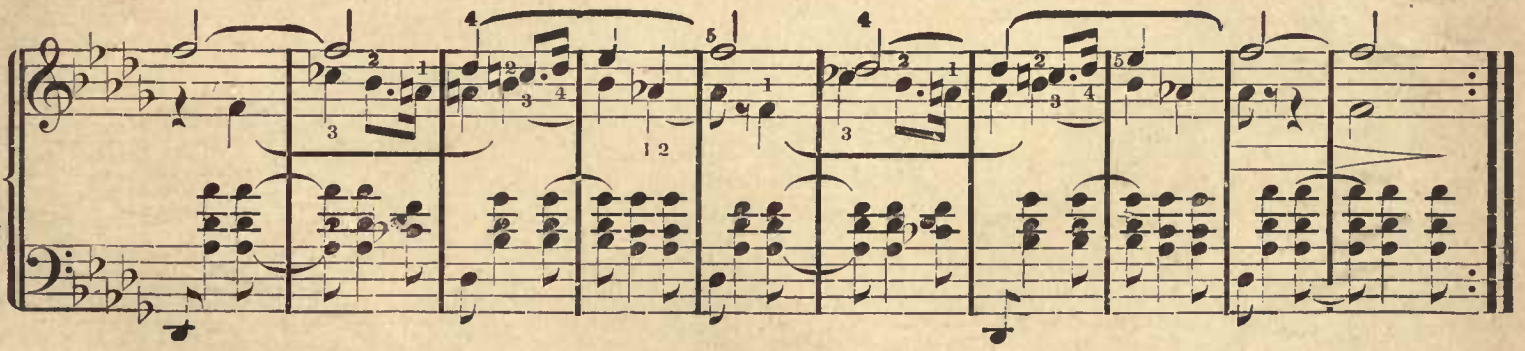
Ped.

rit.

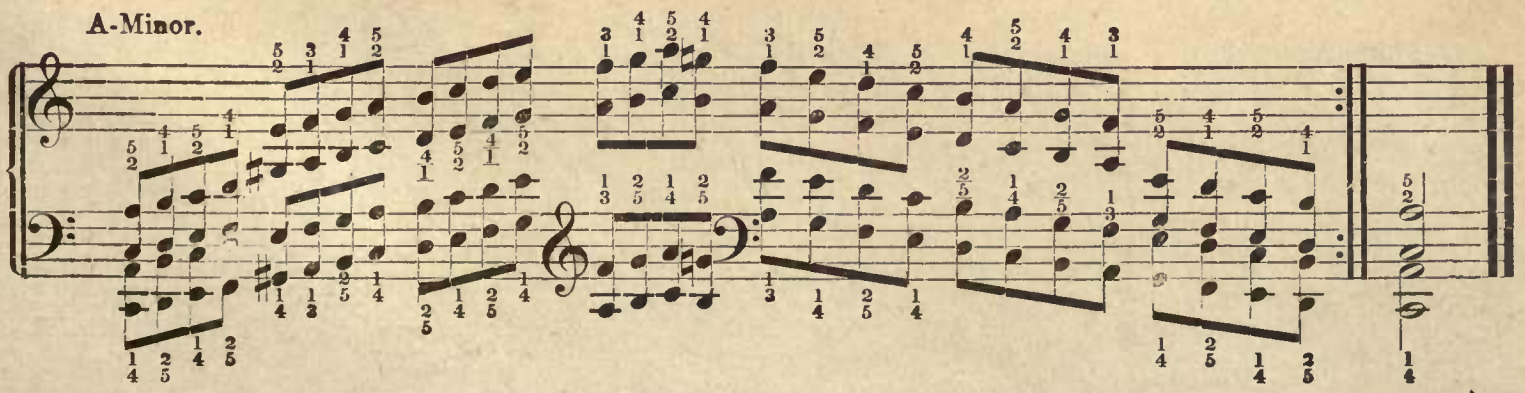
Ped.







Scales in Minor Sixths.



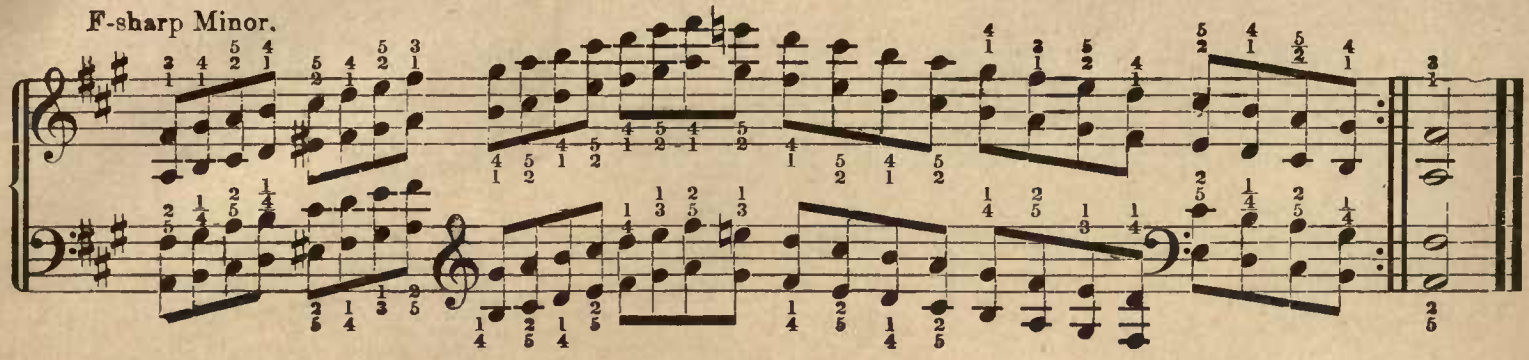
E-Minor.

D-Minor.

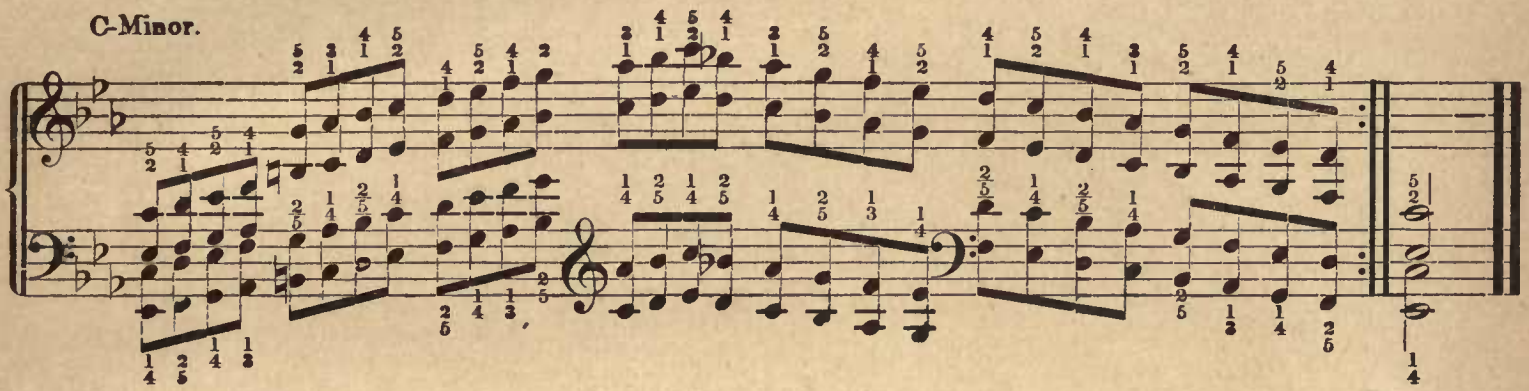
B-Minor.

G-Minor.

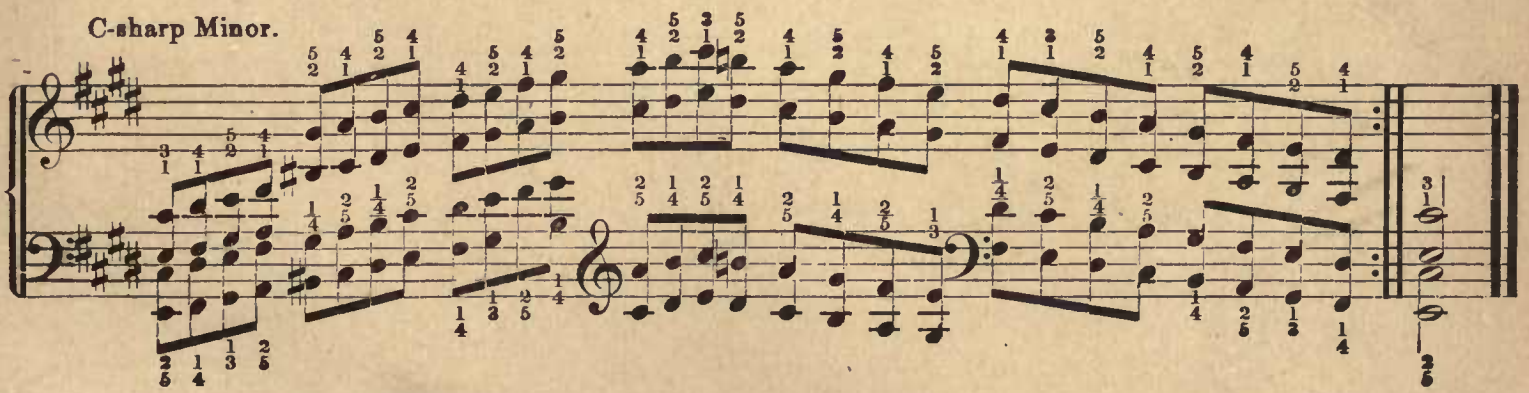
F-sharp Minor.



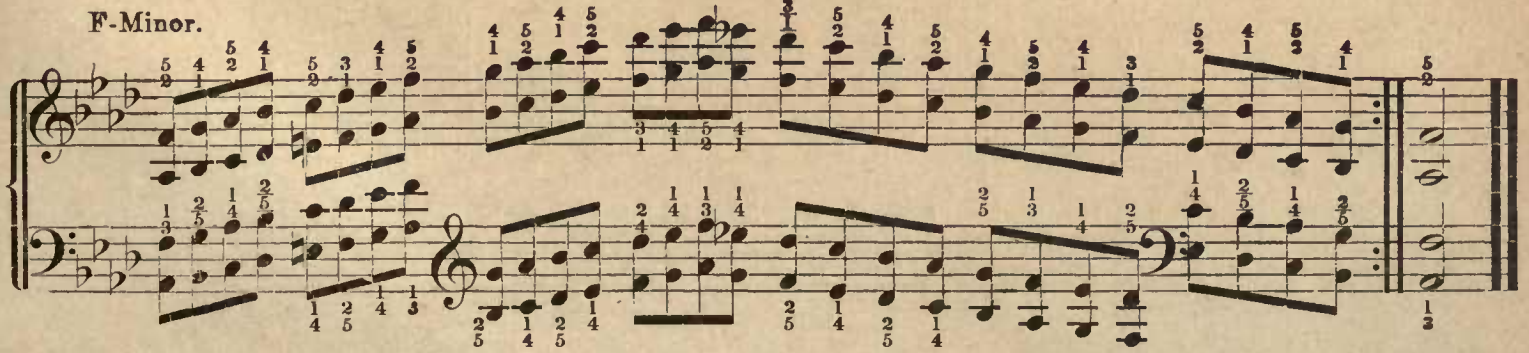
C-Minor.



C-sharp Minor.



F-Minor.



G-sharp Minor.

B-flat Minor.

E-flat Minor.

THE DISTANT LAND. AN ETUDE.

Adolph Henselt, the composer of this selection, was born at Schwabach, Germany, on the 12th of May, 1814. He is esteemed as one of the most accomplished pianists, and as a composer of rare merit. He has produced many excellent Etudes, Variations, etc., also greater works such as Chamber-music and Concertos. Since 1839, he has lived in Russia. Observe the peculiar style of writing employed in this piece, it being written on three lines. The upper two are for the right, the lower is for the left hand.

Con moto.

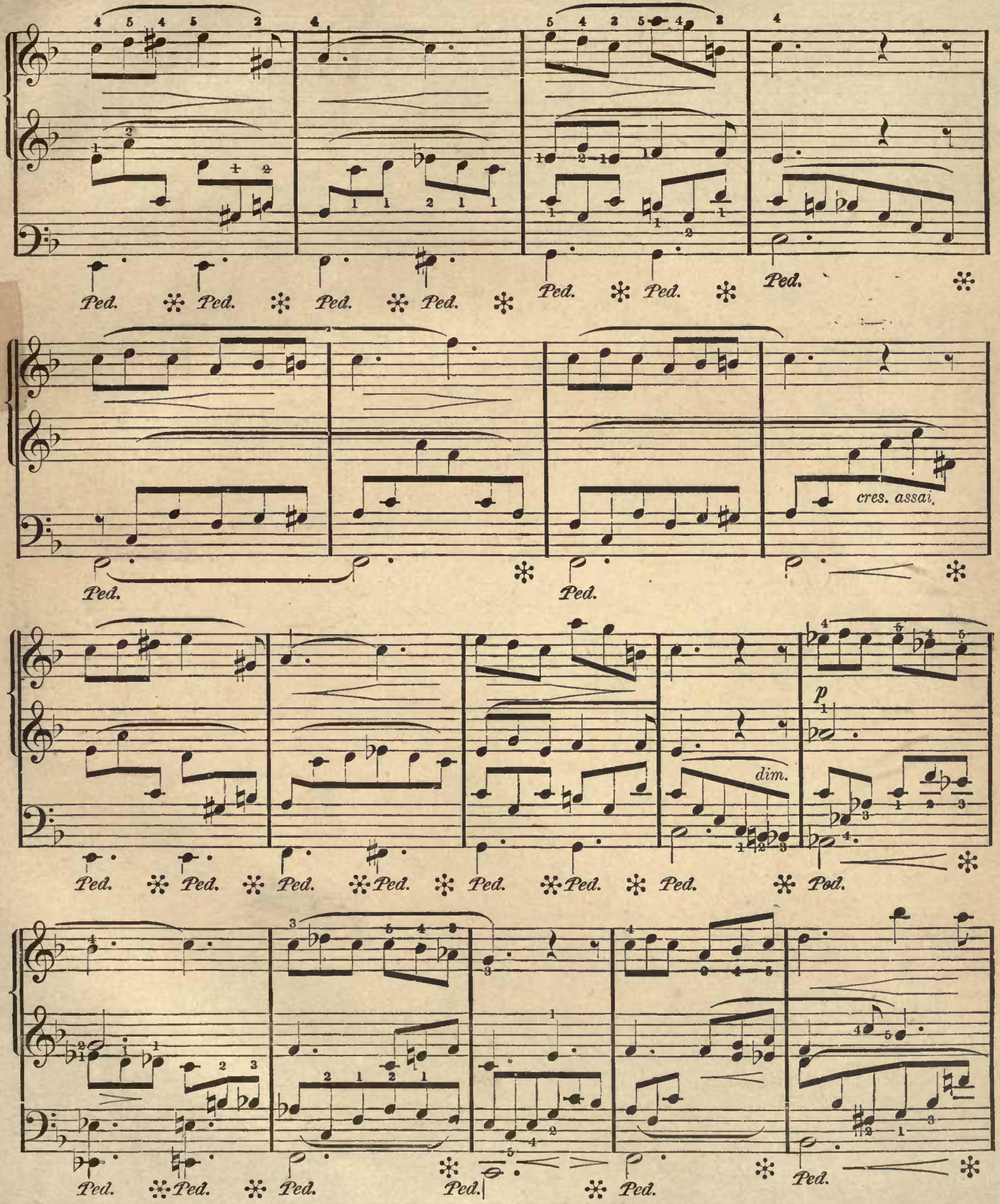
Right Hand.

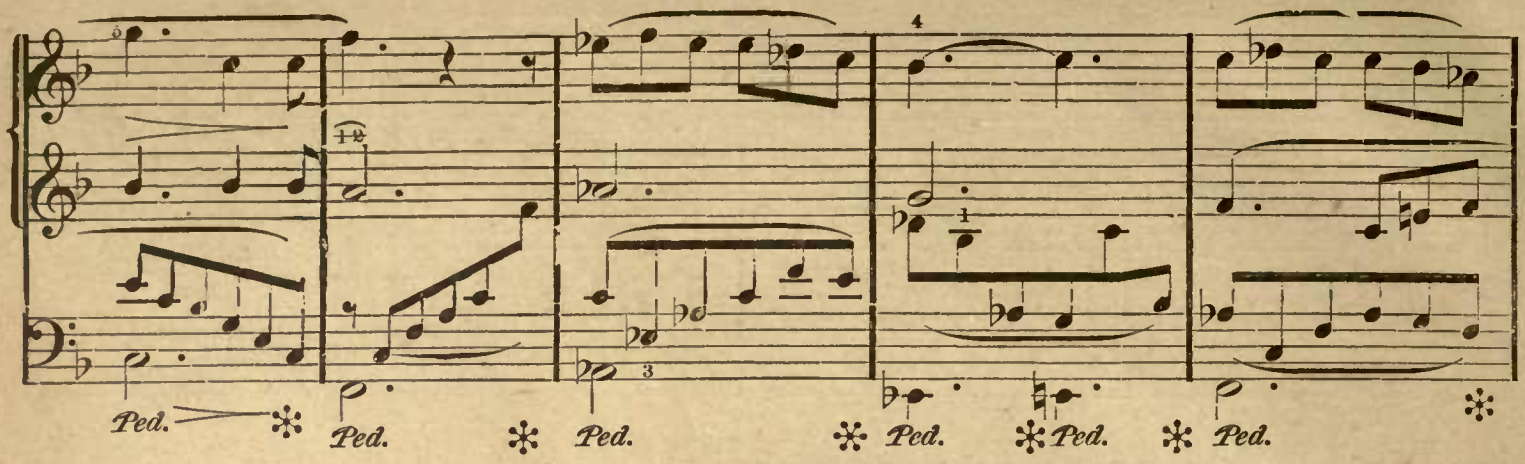
legato possibile.

p

Left Hand.

Ped. ✻ *Ped.* ✻


Ped.
cres. assai.
dim.
p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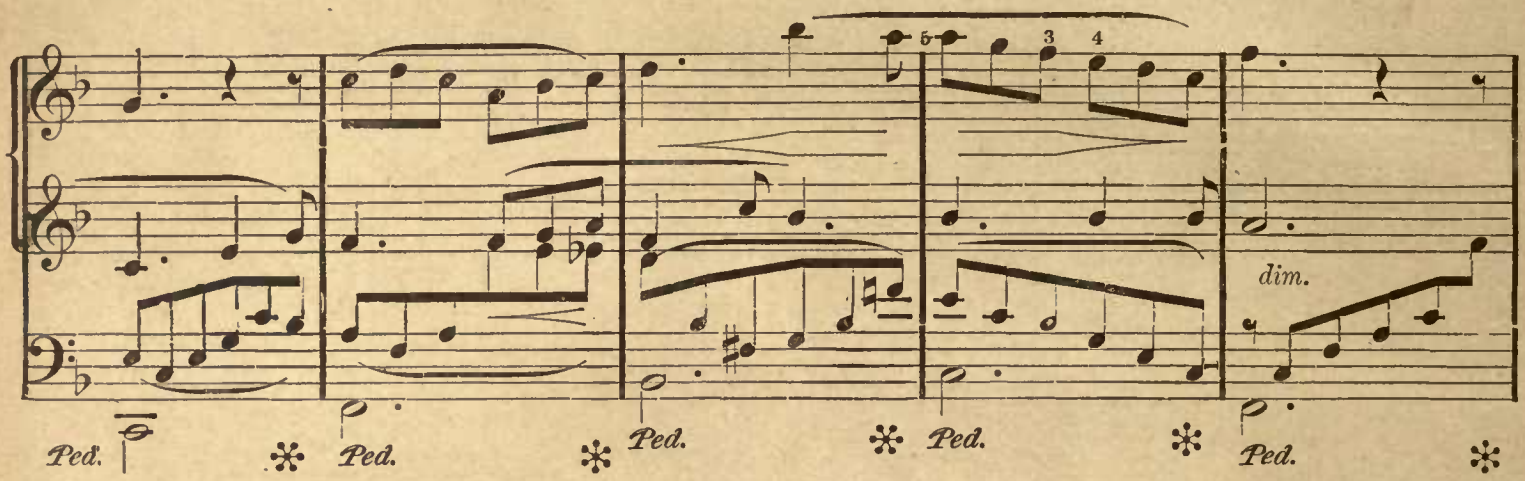
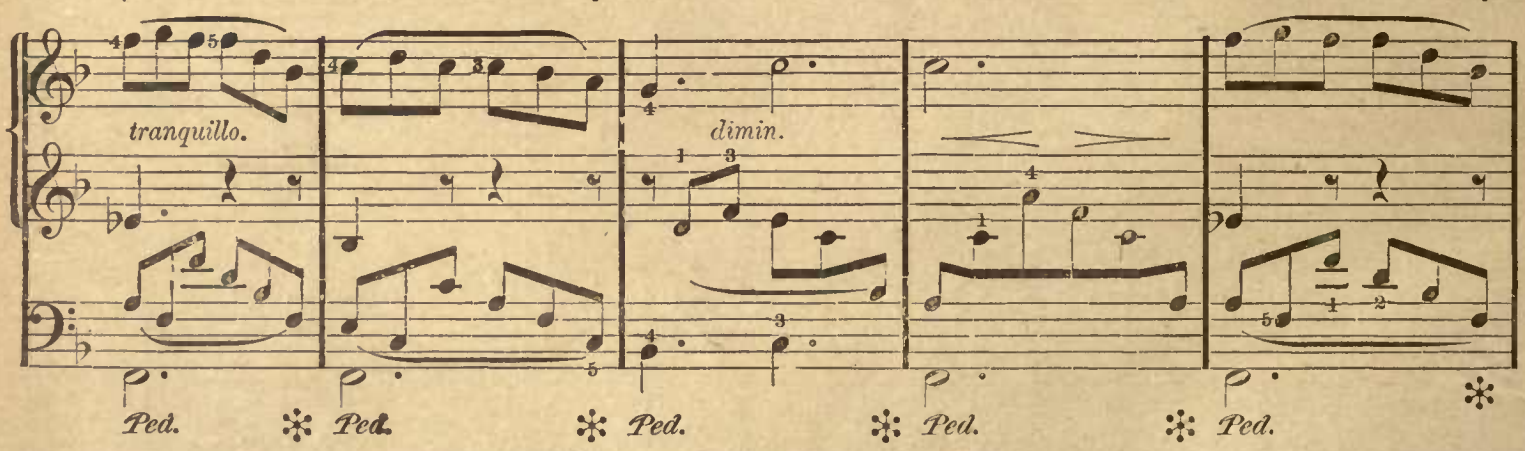

dim.
Ped.


tranquillo.
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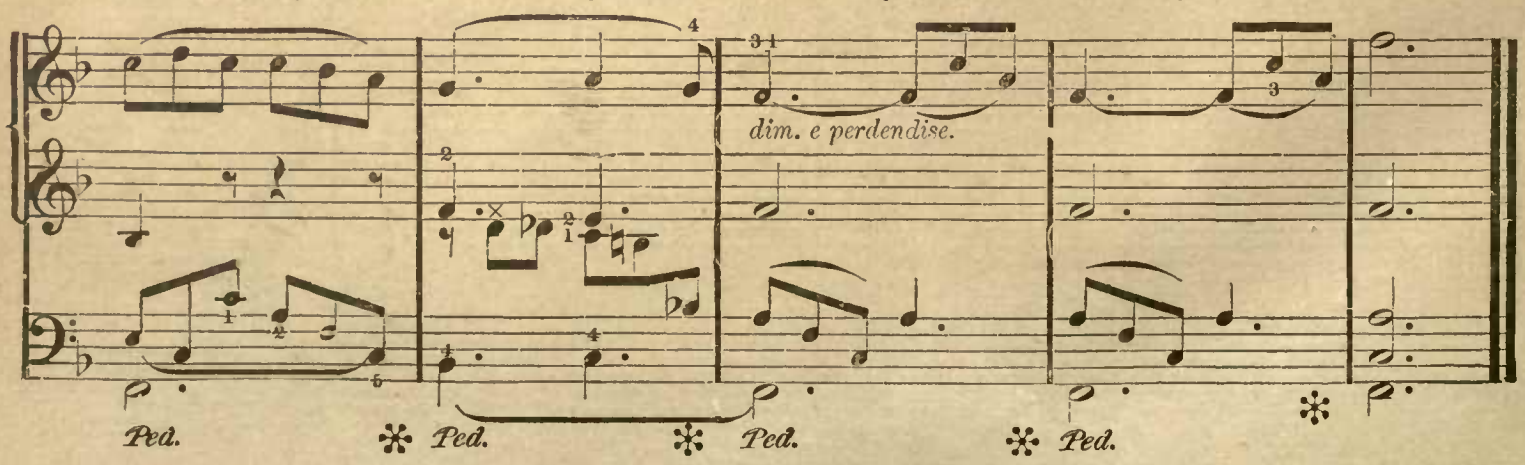
dim. e perdendise.
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CHROMATIC SCALES.

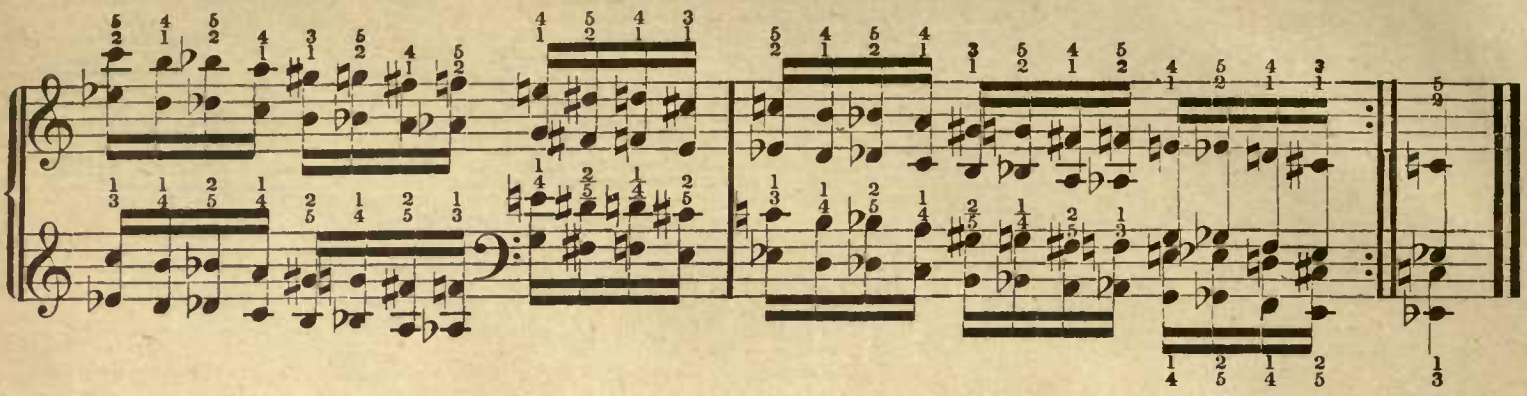
Chromatic Thirds.

Chromatic Fourths. (Chords of the Sixths.)

Chromatic Fifths and Fourths. (Chords of the Diminished Seventh.)

Chromatic Sixths.

*

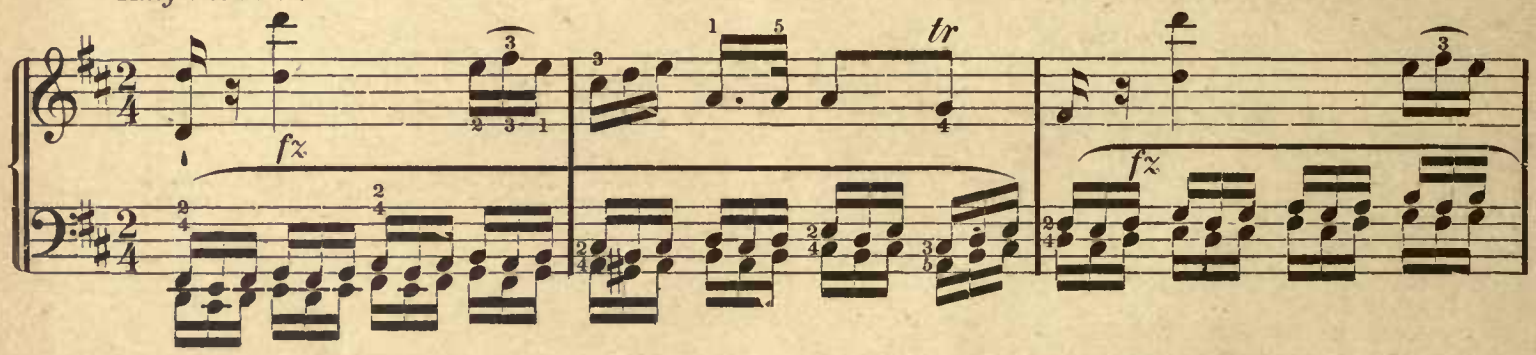


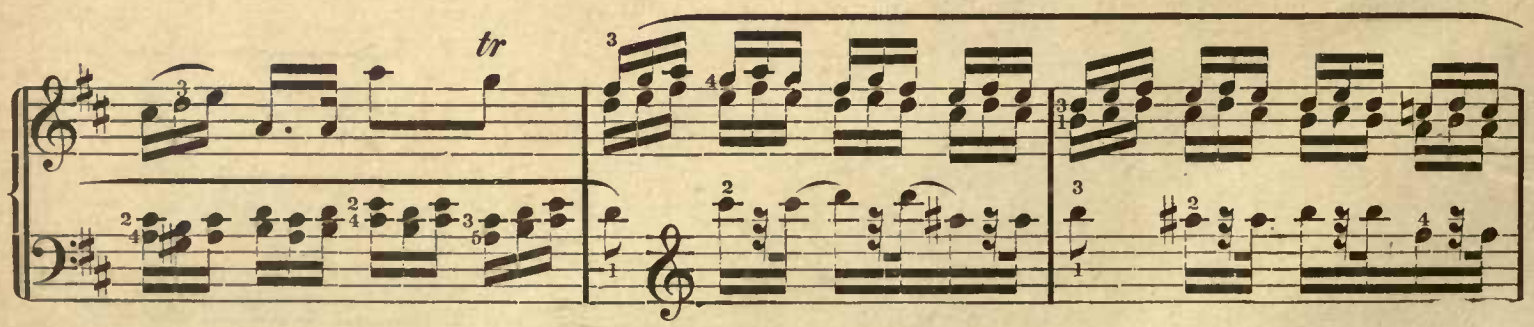
Study in Thirds.

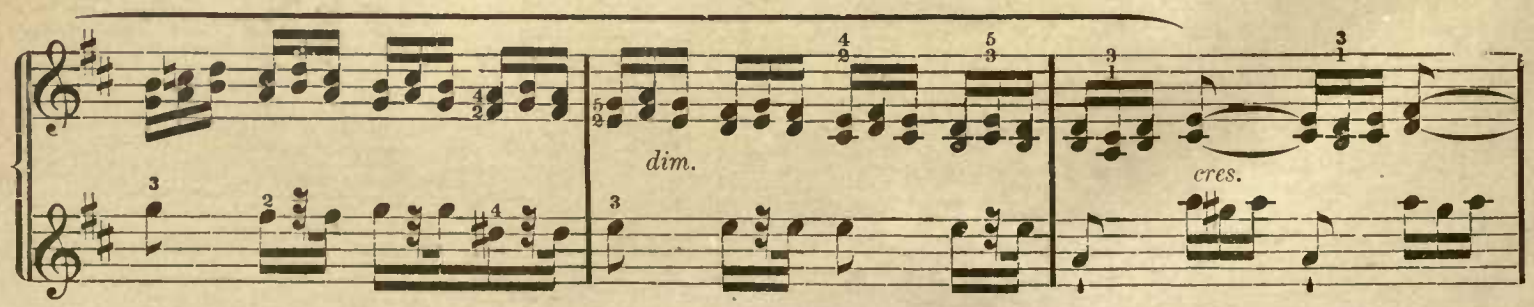
This study is by the celebrated J. B. Cramer, who was born in Mannheim, Germany, on the 24th of February, 1771, and who died in London, on the 10th of April, 1858. He was distinguished as a player, especially on account of the even cultivation of his hands, and his expressive *Adagio* touch. His 84 studies are of classical value; they combine musical ideas with the most instructive mechanical passages.

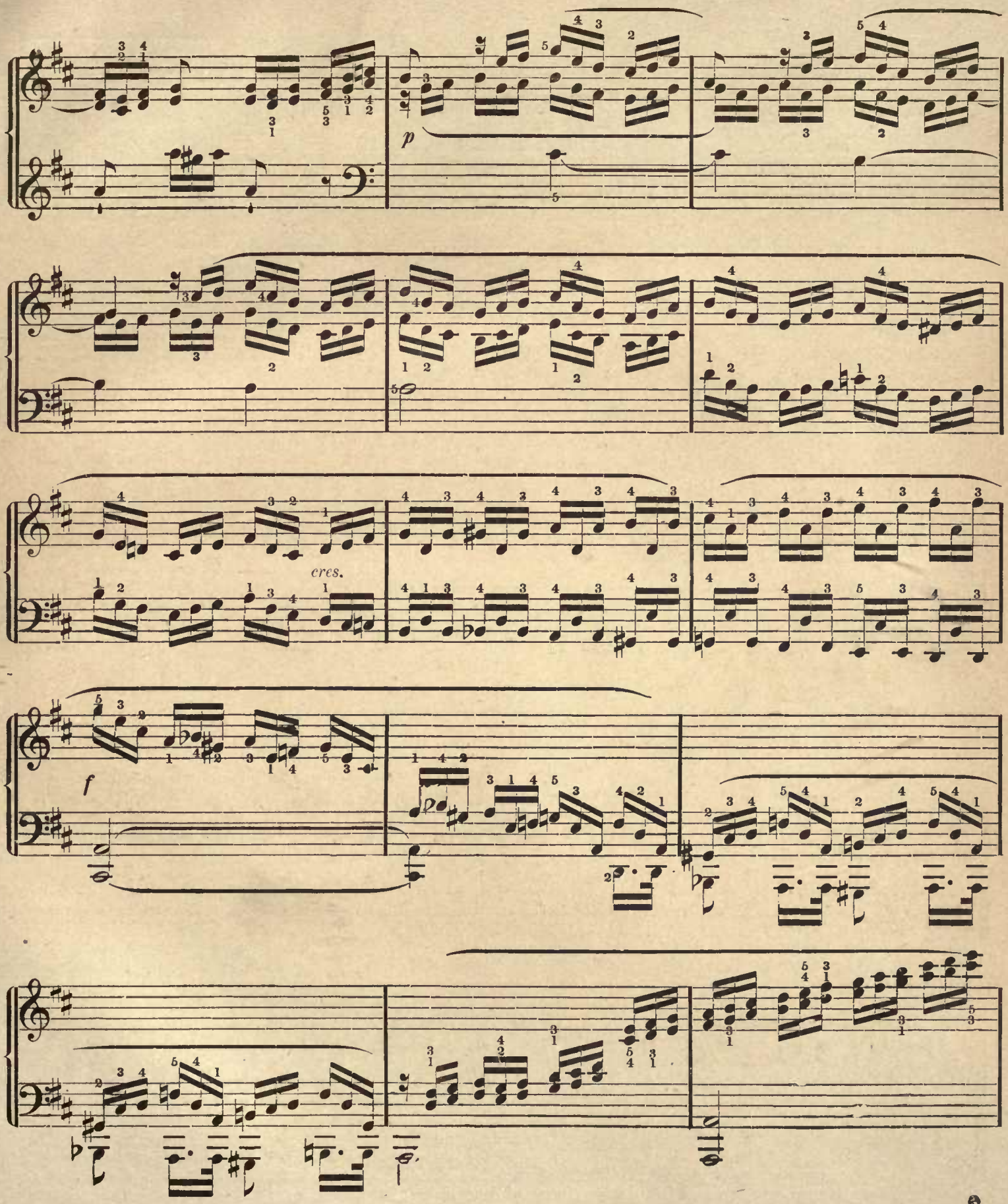
This study is difficult. The thirds should be played together, and not broken.

Allegro con brio.








p
cres.
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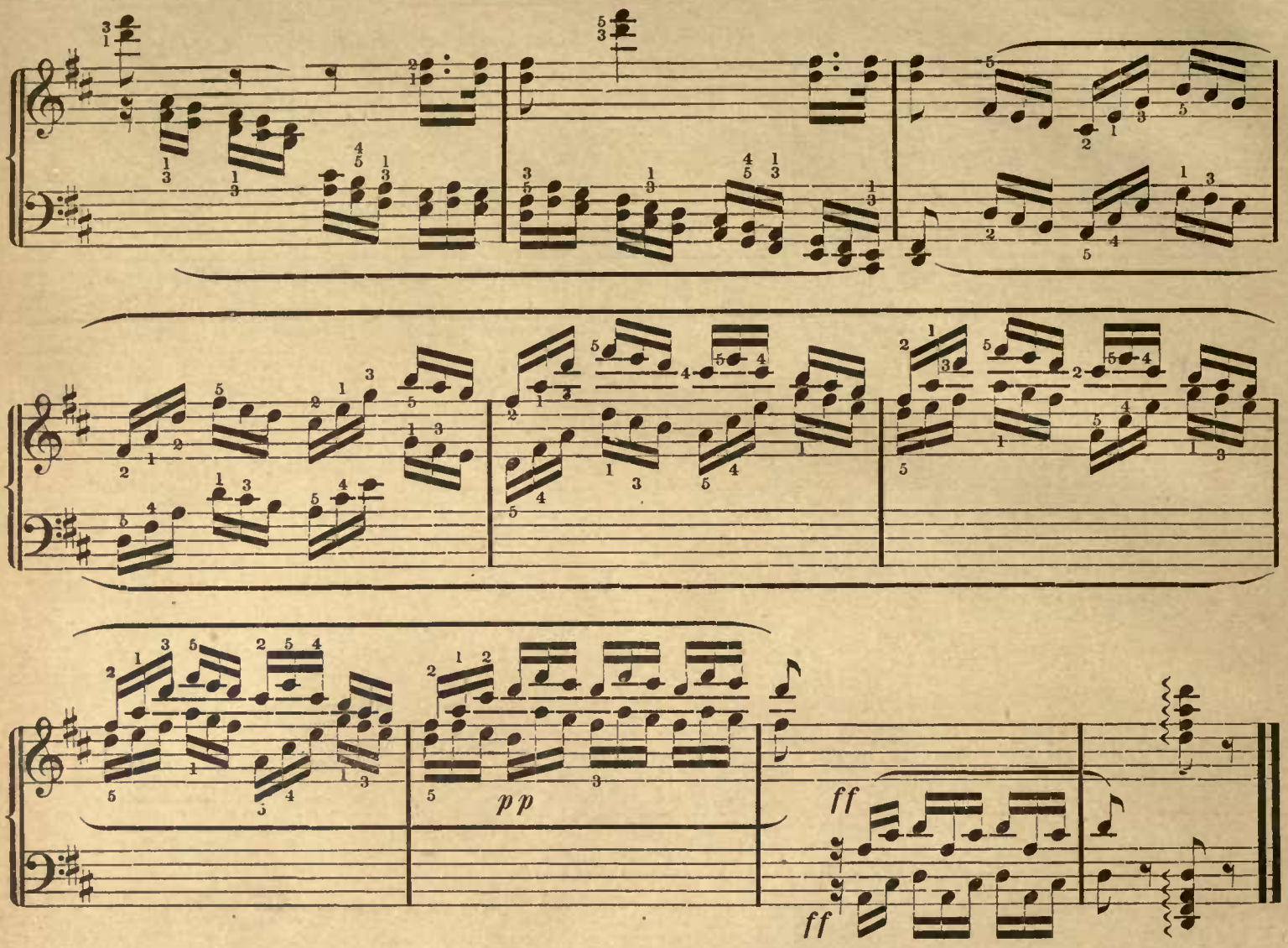

The last selections are from the works of John Sebastian Bach, the greatest contrapuntal composer of all times and all countries, and by the side of Handel the greatest composer of the 18th century. He was born at Eisenach, Germany, on the 21st of March, 1635, and died at Leipzig on the 28th of July, 1750, being at the time of his death director of the Thomas school and cantor of the two principal churches of that city. Towards the latter part of his life he was so unfortunate as to lose his eyesight.

Bach is without an exception the noblest and purest composer of fugues. His greatest works are his Passion music, according to St. Mathew, and his Mass in B-minor. He left an enormous quantity of vocal and instrumental music. Among his numerous works there is none of greater interest to the student than his "Well Tempered Clavichord," containing forty-eight Preludes and Fugues. Schumann said in his famous Rules and Mexims, "The 'Well Tempered Clavichord' should be your daily bread. You will then certainly become an able musician." In another place he said, "Practice industriously the fugues of good masters, above all those by John Sebastian Bach." Doubtless all great masters, pianists as well as composers, have studied his works diligently. So great was their appreciation of Bach that Mozart said, "By the side of him, we are all boys."

The term fugue is derived from the latin word *Fuga*, to chase or to flee, and has been applied to this style of composition because the several parts seem to flee from each other. Fugues usually are written for two, three, four and five voices. Every fugue has a well defined theme or subject, in art-language known as *Dux*, which is skillfully worked out according to the strictest rules. In order to obtain a correct view of the several parts, the student should mark them, or what would be a still more effectual plan, he should write an entire fugue out on a score, giving each voice or part a separate line. A Fughetta is a small fugue.

Practice these pieces slowly, study the different parts carefully, and cause them to come in with precision and clearness. All fugues should be played with a moderate degree of speed, for in that manner only will the composition become clear to the player and listener. Fast playing leads to indistinctness and confusion. Play these and similar works continuously and their beauty will become plain to you. Yes, in the course of time you will be charmed with this style of composition.

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INVENTION AND FUGHETTA FOR TWO PARTS.

An introductory study to S. Bach's inventions.

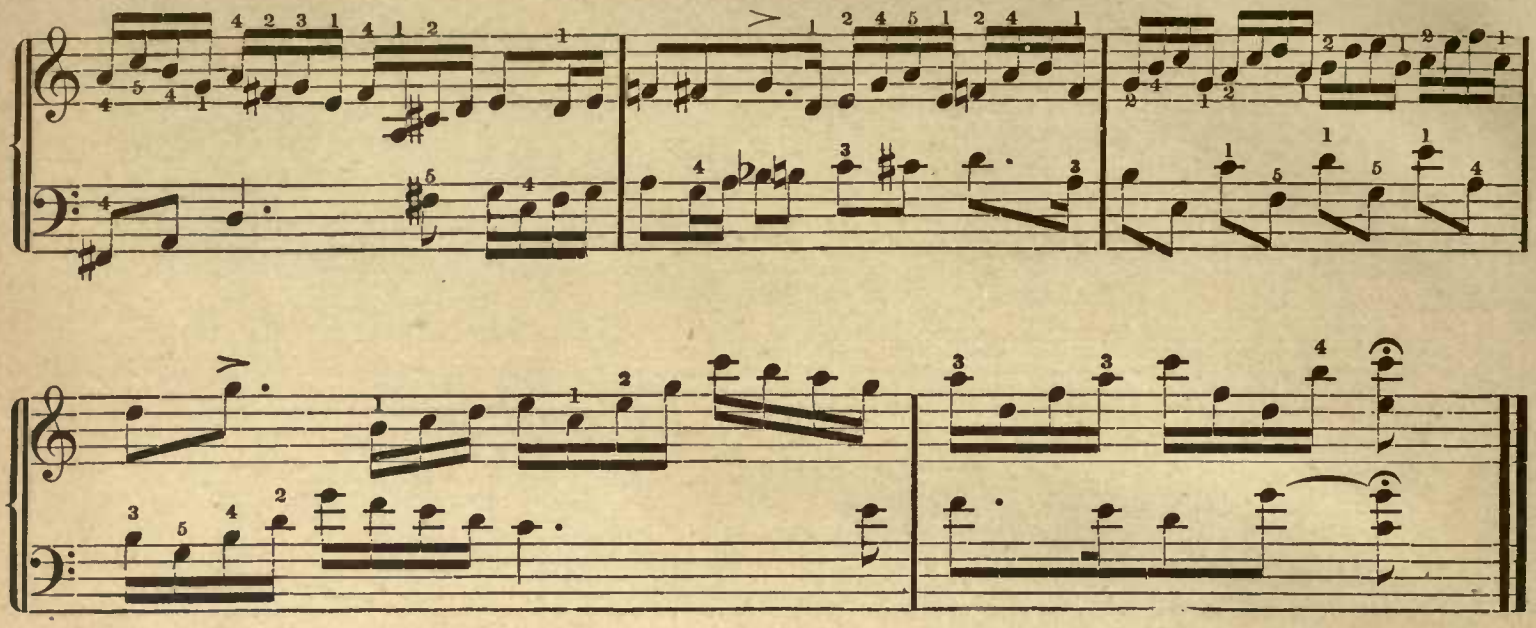
Andantino.

mf

sempre legato.

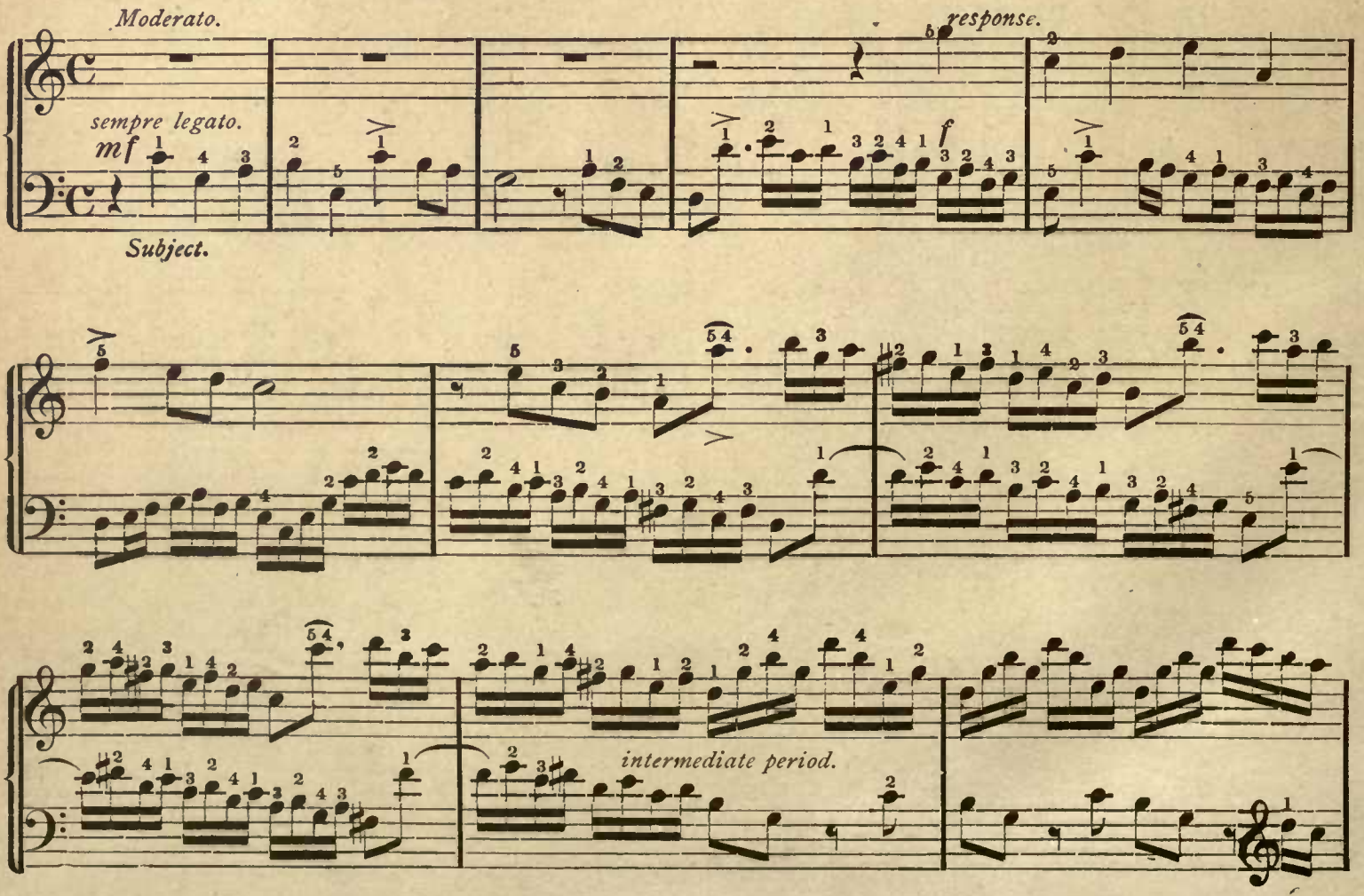
mf

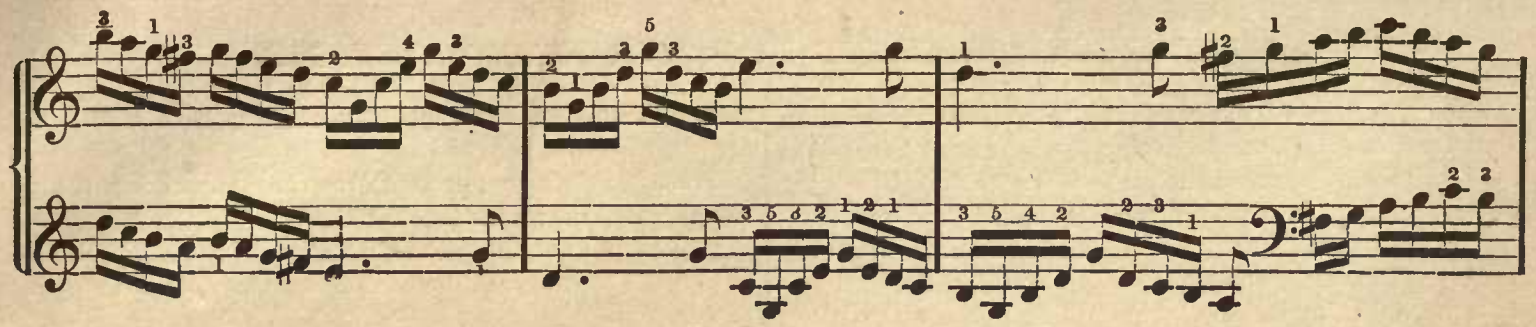
*

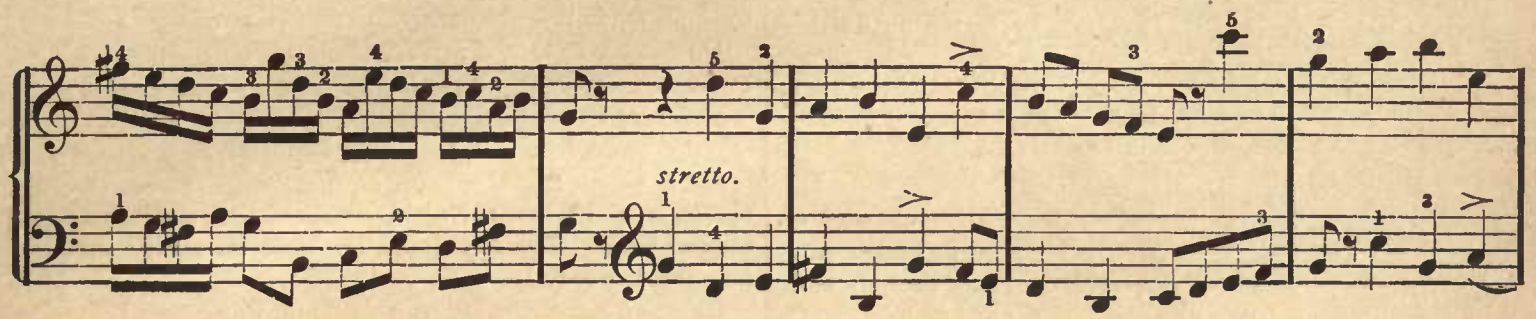


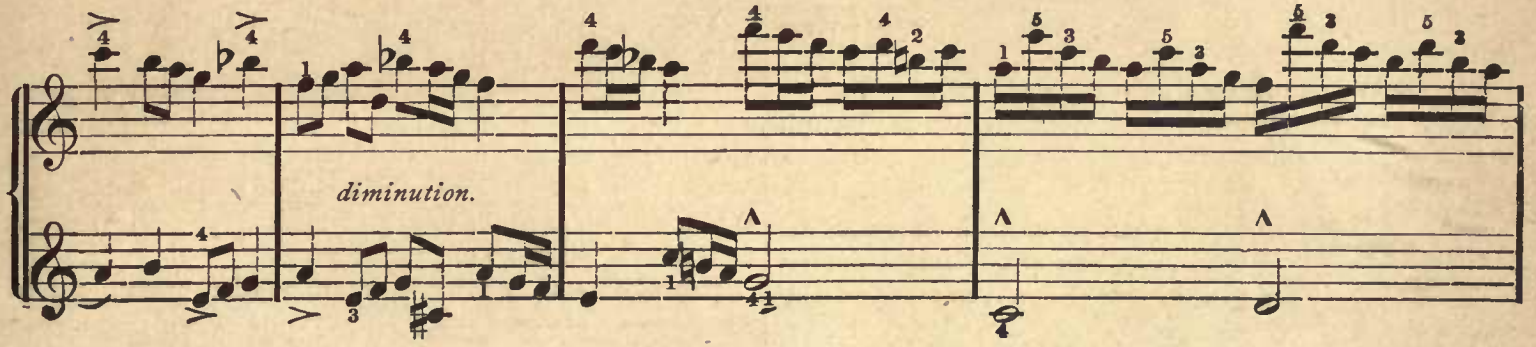
FUGHETTA.

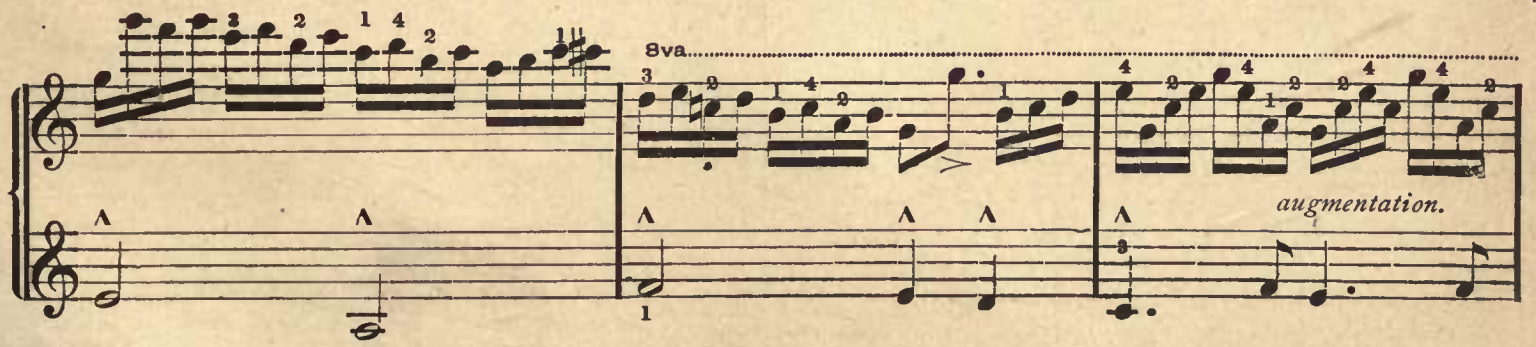
The subject must always be brought out.






stretto.


diminution.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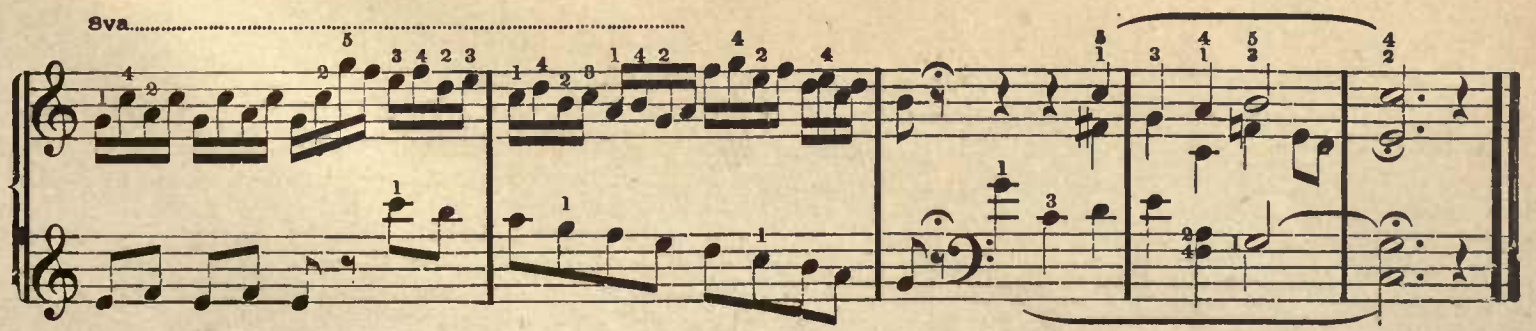
augmentation.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RULES AND MAXIMS FOR YOUNG MUSICIANS.

The cultivation of the ear is of the greatest importance. Endeavor, in good time, to distinguish tones and keys:—the bell, the window-shutter, the cuckoo—try to find out in what key are the sounds these produce.

You must industriously practice scales and other finger exercises. There are people, however, who think they may attain to everything in doing this; until a ripe age they daily practice mechanical exercises for many hours. That is as reasonable as trying to pronounce a, b, c, quicker and quicker every day. Make a better use of your time.

"Dumb key-boards" have been invented; practice on them for a while, in order to see that they lead to nothing. We cannot learn to speak from dumb people.

Play in time! The playing of some virtuosos resembles the walk of a drunken man. Do not make such your models.

Learn the fundamental laws of harmony at an early age.

Do not be afraid of the words, theory, thorough bass, counterpoint, etc., they will appear friendly enough to you when you are familiar with them.

Never strum! Play carefully always and never try a piece half through.

Dragging and hurrying are equally great faults.

Try to play easy pieces well; it is better than to play difficult ones in a mediocre style.

Take care that your instrument is always in perfect tune.

It is not enough to know your pieces with your fingers; you should be able to remember them to yourself without a piano-forte. Sharpen your powers of fancy, so that you may be able to remember correctly, not only the melody of a composition, but its proper harmonies also.

Try to sing at sight, without the help of an instrument, even if you have but little voice; your ear will thereby gain in fineness. But if you possess a powerful voice, do not lose a moment, but cultivate it immediately and look on it as the best gift Heaven has bestowed on you.

You should be able to understand a piece of music merely on reading it.

When you play, do not trouble yourself as to who is listening.

Yet always play as though a master listened to you.

If anyone places a composition with which you are unacquainted before you, in order that you should play it, read it over first.

If you have finished your daily musical work, and feel tired, do not force yourself to further labor. It is better to rest than to practice without pleasure or freshness.

When you are older, avoid playing what is merely fashionable. Time is precious. If we would learn to know only the good things that exist we ought to live a hundred human lives.

No children can be brought up to healthy manhood on sweetmeats and pastry. Spiritual, like bodily nourishment must be simple and strong. The masters have sufficiently provided for this, hold to it.

Executive passages alter with the times; flexibility is only valuable when it serves high aims.

You should not aid in the circulation of bad compositions, but on the contrary, in their suppression, and with all your power.

You should never play bad compositions and never listen to them when not absolutely forced to do so.

Do not try to attain mere technical facility, the so-called bravura. Try to produce the same impression with a composition, as that which the composer aimed at; no one should attempt more, anything beyond it is mere caricature.

Look upon the alteration or omission of modern ornaments, in the works of good composers as a contemptible impertinence. This is perhaps the greatest injury that can be offered to art.

Question older artists about the choice of pieces for study. You will thus save much time.

You must gradually learn to know all the most remarkable works by all the most remarkable masters.

Do not be led astray by the applause bestowed on great virtuosos. The applause of a master should be dearer to you than that of the masses.

All that is fashionable again becomes unfashionable; and if you cultivate fashion until you are old, you will become an imbecile, whom no one can respect.

Playing in society is more injurious than useful. Study your audience; but never play anything of which you feel ashamed in your own heart.

Lose no opportunity of playing music, duos, trios, etc., with others. This will make your playing broader and more flowing. Accompany singers often.

If all were determined to play the first violin, we should never have a complete orchestra. Therefore respect every musician in his proper place.

Love your instrument, but do not vainly suppose it the highest and only one. Remember that there are others equally fine. Remember also, that there are singers, and that the highest expression possible to music, is reached by chorus and orchestra.

As you grow older, converse more with scores than virtuosos.

Practice industriously the fugues of good masters; above all, those of J. S. Bach.

The "Well-tempered Piano-forte" should be your daily bread. You will then certainly become an able musician.

Seek among your comrades for those who know more than you do.

Rest from your musical studies by industriously reading the poets. Exercise often in the open air!

A great deal is to be learned from singers and songstresses. But do not believe everything they tell you.

People live on the other side of the mountain, too. Be modest! You never thought of, or invented anything that others had not already thought of or invented before you. And even if you had done so, you should consider it a gift from above which you ought to share with others.

The study of the history of music, and the hearing of master-works of different epochs will most speedily cure you of vanity and self-adoration.

Thibaut's work "On the Purity of Tone-art" is a fine book about music. Read it frequently when you are older.

If you pass a church while the organ is being played, go in and listen. If you long to sit on the organ-bench yourself, try your little fingers and wonder at this great musical power.

Lose no opportunity of practicing on the organ; there is no instrument that so quickly revenges itself on anything unclean or impure in composition or playing as the organ.

Sing in choruses industriously, especially the middle voices. This will make you a good reader, and intelligent as a musician.

What is it to be intelligently musical? You are not so when with eyes painfully fastened on the notes, you laboriously play a piece through; you are not so when you stop and find it impossible to proceed because some one has turned over two pages at once. But you are so when in playing a new piece, you almost forsee what is coming, when you play an old one by heart; in short, when you have taken music not only in your fingers but into your head and heart.

How may we become musical in that sense? Dear child, the principal requisites, a fine ear and a swift power of comprehension come like all things from above. But this foundation must be improved and increased. You cannot do this by shutting yourself up all day like a hermit, and practicing mechanical exercises, but through a vital, many-sided musical activity, and especially through familiarity with chorus and orchestra.

You should early understand the compass of the human voice in its four principal kinds; listen to these in the chorus, try to discover in which intervals their principal strength lies, and in which they best express softness and tenderness.

Listen attentively to old folks songs; these are a treasure of lovely melodies, and will teach you the characteristic of different nations.

Practice reading in the old clefs at an early age. Else many precious relics of the past will remain unknown to you.

Observe the tone and character of the different instruments; try to impress their peculiar tone-colors on your ear.

Never omit hearing a good opera.

Honor the old, but bring a warm heart to what is new. Do not be prejudiced against unknown names.

Do not judge a composition on a first hearing of it; that which pleases most at first is not always the best. Masters must be studied. Many things will only become clear to you when you are old.

In judging compositions, make a distinction between them as to whether they belong to art, or merely serve as the entertainment of amateurs. Stand up for the first! But it is not worth while to grow angry about the others.

"Melody" is the amateur's war cry, and certainly music without melody is no music. Therefore you must understand what amateurs fancy the word means: Anything easy and rhythmically pleasing. But there are melodies of a very different stamp, and every time you open Bach, Beethoven, Mozart, etc., they will smile out at you in a thousand different ways; you will soon weary, if you know these, of the faded monotony of modern Italian opera melodies.

It is a pleasant sign if you can pick out pretty melodies on the key-board; but if such come to you unsought and not at the piano-forte, rejoice, for it proves that the inward sense of tone pulsates within you. Fingers must do what the head wills; not the reverse.

When you begin to compose do it all with your brain. Do not try the piece at the instrument until it is finished. If your piece proceeds from your heart it will touch the hearts of others.

If Heaven has gifted you with lively imagination you will often in lonely hours sit as though spell-bound at the piano, seeking to express the harmony that dwells within your minds; and the more unclear the domain of harmony is yet to you, the more mysteriously you will feel yourself attracted as if into a magic circle. These are the happiest hours of youth. But beware of giving yourself up too often to a talent that will lead you to waste strength and time on shadow pictures. You will only obtain mastery of form and the power of clear construction through the firm outlines of the pen. Write more than you improvise therefore.

You should early learn to conduct; observe good conductors; when alone practice conducting occasionally. This will help you in becoming clear regarding the compositions you are studying.

Closely observe life as well as the other arts and sciences.

The laws of morality are also laws of art.

You are certain to rise through industry and perseverance.

From a pound of iron, that costs only a few pence, many thousand watch-springs, the value of which runs into hundreds of thousands, may be made. Faithfully use the pound Heaven has entrusted to you.

Without enthusiasm you will never accomplish anything in art.

Art is not a means of amassing wealth. Become a continually greater artist; the rest will happen of itself.

Your mind will only become clear when form has become clear to you.

Only genius wholly understands genius.

Some one has said that a perfect musician should be able to imagine a complicated orchestral work, which he listens to for the first time, in the written score before him. This is the most complete musicianship that can be supposed possible.

Study is unending.

THE DEVELOPMENT OF THE ART OF PIANO-PLAYING.

The following sketch is designed simply to give the student an outline of the history of piano-playing. While the piano-technique, the art of piano making, and the art of musical composition developed separately, they also affected each other in their onward course.

The earliest players of distinction were John Sebastian Bach, 1685-1750, and Dominico Scarlatti, 1683-1757. To these might properly be added the name of George Frederic Handel, 1685-1759. who, though mainly famous as organist, was also a superior player upon the harpsichord. The student must bear in mind the fact, that the instruments then in use were very limited in their capacity. Lack of space forbids us giving a discription of them, suffice it to say that they were simply the precursors of the present square and grand piano.

Bach was the greatest clavichord player of his time. His touch was clear and exact, his fingers formed almost a straight line and their motion was scarcely perceptible. He insisted upon the use and equal training of all the fingers. He was a most remarkable improvisator and his powers of working out themes in the contrapuntal style, were simply astonishing. His many compositions are still objects of admiration, and no pianist would consider his education complete without having thoroughly studied them.

Scarlatti was the greatest player of his country. His style was graceful and fluent. While upon the whole his works are simple, they, nevertheless, present here and there difficulties, which give even experienced players plenty of work to do. Though his Sonatas are not very extensively known, they are still played. While neither of these two men deserve to be called virtuosi in the modern acceptation of the term, it is applicable more to Scarlatti than to Bach.

The sons of the latter, especially Friedemann, 1710-1784, and Philip Emanuel, 1714-1787, continued in the work of developing the piano-technique. While the first named was endowed with higher gifts, the influence of the later was greater. Haydn and Mozart speak highly of him. Philip Emanuel's style was serious, it differed largely from that of his father, in so far that he yielded to modernizing influences of his times by developing the lyric element in his compositions as well as in his playing.

After this master we see the art of piano-playing again represented by a German and an Italian, to wit: Wolfgang Amadeus Mozart, 1756-1792, and Muzio Clementi, 1752-1832. The clavichord and harpsichord were now gradually superseded by the modern piano. The student must, however, not imagine these masters as having played upon such instruments as are now in use. The early pianos were very small, and built so lightly that a man could carry one of them from one side of the room to the other. The lower keys were black and the upper white, while the damper-pedal was usually worked with the knee.

Mozart, of course, is famous mainly as a composer, but he was also a superior pianist. His style was brilliant, smooth, fluent and distinct even to the smallest notes. As an improvisator he was unsurpassed. Haydn, Mozart and Clementi like Philip Emanuel Bach before them developed the lyric element in music, in contradistinction to Bach and Scarlatti, who wrote and played in the contrapuntal style.

Clementi had a remarkable technique and he is said to have even surpassed Mozart as a player. While his style, like that of Mozart, was clear and fluent, it was also characterized by fire and much power. He occupies much the same position towards Mozart and Haydn, which Scarlatti occupied by the side of Bach and Handel. Clementi lived long in England, where he interested himself in the manufacture of pianos, towards the development of which he did a great deal. While the German pianos had a light touch, admitting of an easy, gentle gliding style of playing, that of the English piano was somewhat heavier and its tone more sonorous. Clementi was also a great composer and his Sonatas are used to this day. Among his many works there is, however, one that deserves our special attention in connection with this sketch, namely his "Gradus ad Parnassum," a series of studies in which he laid the foundation for piano-technique.

These two masters formed distinctive schools of piano-playing. The Mozart or Vienna school was further developed by Woelfl, Steibelt, Czerny, Hummel, Moscheles, Herz, Kalkbrenner and others. Steibelt, Moscheles and Hummel, especially the latter, are also highly esteemed as composers. Czerny is well-known as the writer of many exercises which are still extensively used. With men like Kalkbrenner, Herz and others the Vienna school degenerated into mere finger-show and finaly ceased to exist as such.

The Clementi school was carried on by Cramer, Dussek, Field and others. The first has left us an excellent series of studies. Dussek also produced many good works, while Field must be regarded as the originator of the modern Nocturno. His fine compositions of that style are no doubt the germ out of which grew the matchless Nocturnos by Chopin. These players cared more to develop the singing quality of the instrument, than mere velocity. They also used the pedal more freely than did the players of the Vienna school. With Carl Mayer the Clementi school declined.

While Muzio Clementi was still living and active as composer and pianist, Ludwig von Beethoven, 1770-1827, appeared in the arena of art. His technique is said to have been defective, and it is claimed, that as a pianist he was excelled by some of his contemporaries. In the art of improvising he was, however, truly great. He never aimed to astonish or to dazzle with his skill on the piano, but faithfully served the highest purposes of art. He developed, yes, he revolutionized the art of piano-playing through his matchless piano works. Marx said, "that he who plays one Fantasia

by Thalberg, knows them all; he who plays one Sonata by Mozart, feels them all, but," continues he, "Beethoven must be studied over again with every Sonata. While he who wishes to play the works of this master must have a good technique, he needs still more than this, namely, a high degree of intelligence."

Beethoven used both the Vienna and English piano, and recognized the superior qualities of the latter. This led him to persuade Streicher, then the greatest manufacturer of grand pianos in Germany, to adopt English models. Of Beethoven it may well be said that he anticipated the pianos of to-day.

During Beethoven's life time, Carl Maria von Weber, 1786-1826, became famous as composer and pianist. He was a brilliant player, full of fire and power, and for all very graceful. He gave many concerts, but exerted by far the greatest influence through his compositions. His piano-pieces, especially his "Invitation to the Dance," were played everywhere, while no pianist of note failed to study his "Concert-stueck."

Franz Schubert, 1797-1828, also influenced the art of piano-playing, though he was not a great pianist. He exerted an influence through his piano compositions, which became, however, but gradually known. Like Weber, he is classed among the Romanticists, while all the preceding players and composers belonged to the classic school.

Suddenly there appeared two great luminaries among concert players, mainely Sigismund Thalberg and Franz Liszt. The former was born at Geneva, on the 27th of January, 1812. He was a pupil of Hummel and Sechter. His career as concert player was brilliant, he having appeared not only in all the large cities of Europe, but also in those of our country. He died near Naples, Italy, on the 27th of April, 1871. Of Franz Liszt the student will find a biographical sketch later among those of living pianists.

If the players of the Viennese school made a musical box out of the piano these two masters now turned it into an orchestra. There seemed to be nothing impossible with them on the piano. Thalberg's playing was elegant, smooth and exceedingly brilliant, but it was also cold. Most of his piano-compositions was mere, glittering show pieces. He very seldom played anything else than his own works, and the only number not his own we remember seeing on his American programs was Mendelssohn's song without words, called the "Spring Song." On the other hand he played his "Home, Sweet Home" quite frequently, a piece which a great many boarding-school misses now adays play. He served self first, and having left us no art legacy it is not surprising that but a short fourteen years after his death, he should almost entirely be lost sight of.

Liszt on the other hand is a man of a more fiery temperament, is gifted with more vivid imagination, while his powers of execution are, and probably will forever remain unsurpassed. He threw everything into shade that had been done before him in the line of piano-playing, and thus it came that when he appeared in concert-rooms he took everything by storm. He revolutionized the art of piano-playing, as well as the art of piano-making. The instruments of those days were far too weak for the powerful touch of this master, and stronger ones were the result. He gave an impetus to piano-making, which led to the production of the American piano, the best in the world. While Liszt in his younger days indulged in much show-work, and while many of his piano works cannot lay any claims to being artwork, he did a great deal towards art development by transcribing orchestral and vocal compositions, and by popularizing them through his concerts. Indeed, it may be said, that he introduced Schubert's songs to the world, by singing them, so to speak, upon the piano. Liszt is and will in all probability remain the king among pianists.

The playing of these two masters, but especially that of Liszt, affected the entire musical world. Young men and young women doubled and trebled their energies in order that they might become Liszts or Thalbergs. Their number is so large that it is impossible, in a brief sketch like this, to notice them all. Some of them were indeed remarkable players, for all, none ever reached, much less surpassed Franz Liszt. One player among them we must mention, namely, Carl Tausig. He was born in 1841, and received his first instructions from his father, who was an excellent pianist. Later he took lessons of Liszt, and so rapid was his progress, that his teacher is reported to have said, "He will cause me to be forgotten as a pianist." While Carl Tausig could not over shadow Liszt, he approached him very closely. He died when quite young, on the 17th of July, 1871. Many enjoyed his instruction, and all agree that next to Liszt he was the greatest player.

But while these masters were setting the music-loving world wild with their extraordinary performances men like Mendelssohn, 1809-1847, and Chopin, 1810-1849, labored more for pure art, both as players and as composers. Both artists exercised a decided influence upon the development of piano-technique. Especially is this true of Chopin. Mendelssohn developed the lyric element through his matchless songs without words. The same is true of Chopin's remarkable works. These, however, exercised a far greater influence than did those by Mendelssohn. Yes, Chopin, in a measure, affected the piano-technique of to-day more than Lizt even. He introduced many chord combinations, strangely formed passages, and peculiar rhythms, which required most careful study and special fingering. Of him, Schumann very correctly said, "that he is and remains the boldest and proudest poetic spirit of his time." A peculiar spirit pervades his works, which to grasp is not given to every one. Teachers should, therefore, be careful how they use this master's works with pupils, nor should they allow students to confine themselves too long to them.

By the side of Mendelssohn and Chopin, stands Robert Schumann, 1810-1856. Though not a concert player, he

affected the art of piano-playing through his very original works. Indeed, it may be said that Schumann's compositions require a technique of their own. In them occur chords and passages as well as divisions of melodies, which are not easily rendered. Moreover it is difficult to catch the peculiar spirit that pervades his works. For these reasons, they were slow to make their way into public favor. He, however, who faithfully studies Schumann, cannot fail to be elevated, and having once taken in that peculiar spirit, he will always remain faithful to this master. His widow, Clara Schumann, of whom we speak elsewhere, has done all she could to make the public acquainted with her husband's beautiful works, and she has been highly successful in this respect.

While we have mentioned quite a number of American pianists in the following sketches, men and women of whom we as Americans may well be proud, we cannot close this article without saying a few words about the oldest native American pianist of note, Louis Moreau Gottschalk. He was born in New Orleans, in 1827, went to Paris in 1841, where he studied, and returned to his native country in 1853. He travelled throughout the length and breadth of the States, also in South America giving concerts, enjoying a high degree of popularity. He played mainly his own compositions, and should he appear again in the concert halls of his country, he could hardly dare to play his old programs over again. His compositions are pleasing, often original, though without special art value. As a pianist, it must be said of him, that he was capable of better things than he did. He had great delicacy of touch, played at times with great power, and always appeared at his ease at the instrument. While he is entirely over-shadowed by American pianists of to-day, he will always be held in fond remembrance as the first pianist, the first musician that gave national hope for musical growth and development. He died in Brazil, South America, on the 18th of December, 1869.

This brings our historical sketch up to the present, and it only remains for us to speak of the living pianists. This information, the student will find in the following biographical sketches.

THE GREAT PIANISTS OF THE WORLD.

The following are brief biographical sketches of the leading living pianists:

Eugene Francis Charles d' Albert was born in 1864, at Glasgow. His father was a popular composer and naturalized Englishman. First studied under his father; entered the National Training School of Music in 1876, where he was instructed by Pauer, Sullivan, Stainer and others. He gained several scholarships and passed his examination with high honors in 1881. He is highly esteemed as pianist, made many prolonged concert-tours on the continent and in his own native country, and meets everywhere with a hearty reception. Lives now in Germany.

Otto Bendix is a native of Copenhagen, Denmark. Received instruction from N. Gade, later from Kullak in Berlin. Gave numerous concerts in Berlin. Next he went to Weimar, where he studied under Liszt. Returned to Copenhagen, where he was at once employed as a teacher and conductor. Came to Boston in 1880, where he has frequently appeared in recitals. He is regarded as a brilliant pianist of the modern school.

Henry Bonawitz was born at Duerkheim, Germany, on the 4th of December, 1839. Came early to this country with his parents, who settled in Philadelphia. Appeared in the Musical Fund Hall Concerts of that city when a mere boy. Went to Europe in 1861, and remained for some time in Paris and London, where he met with brilliant success as a pianist. Returned to this country in 1873, and was for some time employed as concert player. Is now living in England. Bonawitz is also well known as a composer of operas and piano music. His recitals and concerts attract much attention in England.

Johannes Brahms, born in Hamburg, Germany, in 1833. Excited great attention when a boy, by his gifts as a pianist and composer. Made various successful concert-tours, after which he settled in Vienna, (1869). He is, however, mainly known as a composer, and as such stands high in the history of art.

Hans von Bronsart, born in Koenigsberg, 1828, studied with Liszt. As a pianist he combines brilliant execution with refined feeling. Conducted the "Euterpe" at Leipzig, from 1860-62, and is since 1869 manager of the Theatre at Hanover. Sides with the new school.

Hans von Bulow was born 1830; went in 1848 to Leipzig to study law, afterwards determining, while at Berlin, to devote himself exclusively to music. Went to Wagner at Zurich, and in 1851 completed his studies under Liszt at Weimar. After various triumphant concert-tours he went to Berlin, where he was appointed Court Pianist. In 1864, he was called in the same capacity to Munich, where in 1867, he became Court Conductor and director of a new school of music, filling a large sphere of labor with zeal and activity. In 1869, he made various concert-tours, and in '77 he became Court Conductor at Hanover. He now occupies a similar position at Meiningen. Is one of the most finished and intellectual pianists of the present day. Bulow ranks with Liszt and Rubinstein as an interpreter of the great works of

classics, displaying as such and as conductor admirable powers of memory. As a composer, he follows in the footsteps of Liszt and Wagner. His works comprise pieces for the piano-forte, songs and orchestral works.

Wilhelmine Szarvady-Clauss was born at Prague, 1834. Appeared for the first time as pianist in 1849, obtaining brilliant success in Germany, England and France by her poetic style of playing, her power of imagination, her feminine grace and unusual energy. She is a thorough artist, is married to Dr. Szarvady, and resides now in Paris.

Edward Dannreuther was born at Strassburg, Germany, in the year 1844. Came early to this country, where he studied under F. L. Ritter, now at Poughkeepsie, N. Y. Studied at Leipzig from 1859-63, and took every scholarship. Resides now in London, England, and occupies a brilliant position as pianist, conductor, lecturer and teacher. Is a conscientious interpreter of the classical composers, and at the same time a warm advocate of the modern masters, especially of Richard Wagner.

Otto Dresel, an excellent pianist and a gifted composer, was born in 1826, at Andernach, Germany. He studied with Ferd. Hiller at Cologne, and with Mendelssohn at Leipzig. Lived in New York from 1848-51, during which period he appeared quite frequently in concerts. In 1852, he settled in Boston, where he labored successfully for the cause of musical culture.

Annette Essipoff was born, 1850. Received her earliest instruction at St. Petersburg. In 1875, she went to Paris where she met with great success. She is especially happy in her interpretation of the works of Chopin, Schumann and Schubert. Her technical powers are immense. She visited this country and played with great success in all principal cities East and West.

Amy Fay was born in Louisiana, but received her education in New England. Went to Germany in 1860, where she studied for six years under Tausig, Kullak, Deppe and Liszt. Since her return to this country she settled in Chicago, is busy as teacher and concertist. Her "Piano Conversations" are highly instructive. She is the authoress of the little volume entitled "Music Study in Germany," so well known all over this country.

Arabella Goddard was born in 1840, and is today the most famous pianist in England. Received instructions from Moscheles and other excellent teachers. She gave concerts in Berlin, Leipzig, Paris, etc., and was everywhere regarded as a remarkable artist. Married in 1859, the musical critic, Davidson, editor of the *Times* and *Musical World.* Her greatest tour as an aritst she undertook in 1873, visiting such far off countries as Australia, East India, etc. In 1874, she returned to London where she now lives.

Charles Halle was born in Hagen, Germany, in 1819. Studied with Rink in Damstadt. Went to Paris in 1836, where he established chamber concerts. Came to England in 1848, and has resided there ever since. Has constantly appeared as pianist in the Monday Popular Concerts, gave recitals of his own, and has done much good to raise public taste by solid and refined performances of classical music.

George Henschel, born in Germany on the 18th of February, 1850. Is known and esteemed as pianist, singer, composer and conductor. When but twelve years of age he appeared in a concert in Berlin as pianist. He is a man of rare abilities and everything he does, shows forth the man of superior qualifications. Henschel went to England in 1879. In 1881, he came to this country, settling in Boston.

Adolph Henselt was born 1814, at Schwabach, Germany. Studied the piano-forte and theory first at Munich, afterwards under Hummel at Weimar, and Sechter at Vienna; travelled extensively in 1836; finally settled at St. Petersburg, where he was appointed Virtuoso to the Empress, to whom he gave instruction. Henselt occupies a leading position among modern pianists. His playing is marked by eminent technical qualities, nobility of style, and warmth of tone. His fine compositions have also met with a high degree of success.

Richard Hoffman is an Englishman by birth, having been born in Manchester, May 14th, 1831. Enjoyed the instruction of many good teachers. When but sixteen years of age he came to this country. Lives in New York, and it is there where he has been mainly active as concert pianist and teacher.

Raphael Joseffy was born 1852, at Pressburg; became under Tausig's guidance one of the first pianists of the present day. After several successful concerttours he settled at Vienna; lives since 1881 at New York. Besides his astonishing technical powers, his name has become known by various drawing-room pieces for the piano-forte. Has travelled much in this country as pianist, and is everywhere highly esteemed as an artist of rare merit.

Julia Rive-King was born in Cincinnati, on the 31st of October, 1854. Her mother was a music teacher of considerable local reputation, She took lessons of several American teachers, and when sixteen years of age went to Europe, studying first at Leipzig, next at Weimar under Liszt. She appeared with great success in European cities, and since her return home has appeared in all cities of this country, never failing to win admiration by her charming manner and artistic playing. She has travelled much giving recitals and concerts, and is now settled in New York. She is also active with the pen, and quite a number of works of hers have appeared in print.

Mary Krebs was born at Dresden, Germany, in 1851. She appeared in concerts when but nine years of age, and in 1863, played in Dresden. She travelled much and gave concerts in many German cities. Next she went to England

where she was honored by an invitation from the Queen to play at Windsor. In 1867 she visited, in company with Patti, Italy and South France. In 1870 she visited this country with Thomas. In 1872 she returned to Germany. She is highly esteemed as a pianist, for her mental and technical proficiency and great bodily vigor.

B. J. Lang was born at Salem, Mass., and now lives in Boston as pianist and teacher. He has been before the public ever since he was eleven years of age. He enjoyed the instruction of many teachers in this country, after which he visited Europe, where he placed himself under Liszt. He played in many concerts abroad and in this country, and enjoys a good reputation as a pianist.

Calixa Lavallee was born in Vercheves, Canada. Received his first instruction from his father, and when but twelve years of age appeared at the Theatre Royal. He continued his studies in Paris under Marmontel, Bazin and others. He also attracted attention as composer. He returned to his native country and settled in Quebec, but finding his field of usefulness uncongenial, he moved to Boston, where he now lives. He is well spoken of as a pianist.

Emil Liebling was born in Germany on the 12th of April, 1851. Received his first lessons from the blind teacher, Adam Kang. Next he was placed under Ehrlich, in Berlin. When twelve years of age he appeared in concerts in the Prussian capitol. He came of this country in 1867, taught for a number of years in a ladies seminary in Kentucky, but returned to Europe in 1871, in order to continue his studies. In the following year, settled in Chicago as teacher. Not satisfied with his attainments he went again to Germany in the winter of 1874-5, studying with Kullak in Berlin. In the spring of 1876 he went to Weimar where he studied for a brief season under Liszt. He also spent some time in Vienna studying the works of Bach with Fuchs. Mr. Liebling has appeared in many concerts, meeting always with great success. He lives in Chicago.

Franz Liszt, who may well be called the king among pianists, was born at Raiding, Hungary, in 1811. When quite young he showed remarkable skill on the piano. Studied with Czerny and Salieri at Vienna, and later in Paris. His playing produced tremenduous excitement in Europe, and his concerts in Paris in which he rivalled Thalberg, will never be forgotten by those who lived to witness the sensation they produced. He gave concerts in all cities and European countries, was ever ready to aid in every good cause, and gave large sums for the relief of sufferers. Settled finally in Weimar, where he trained the court orchestra to a high degree of proficiency, interested himself in behalf of Wagner and Berlioz, composed industriously, and raised the little city of Weimar to a leading position as a center of musical life. In 1861 he settled in Rome where he took holy orders, since which time he lives alternately in Weimar, Pesth and Rome. As a virtuoso he reached a position, which up to his time, was deemed unattainable, and by the side of his fabulous execution he displays great artistic enthusiasm, putting upon everything he plays the stamp of his own individuality. He has written much piano music, most of which was designed to display his marvellous technical skill. He also wrote many orchestral and some choral works, which are much admired by some and just as bitterly denounced by others. He has also written news-paper articles, and several books, all of which attracted a great deal of attention. Liszt has long since ceased to play in concerts, but is still active with the pen. He delights, however, to be surrounded by young pianists, who deem it an honor to play for him, and with whom he at times discusses musical questions.

Louis Maas was born in Wiesbaden, Germany, June 21st, 1850. Received early musical instruction and was favored with a good literary education. Entered Leipzig Conservatory in 1867, where he made rapid progress. Next he went to Liszt at Weimar, after that spent six months with Raff. Became Professor at the Leipzig Conservatory in 1874. In 1880 he came to this country and soon afterwards settled in Boston, where he still lives. He is a fine pianist, and an excellent composer. His skill as pianist is acknowledged, and his style is admired by all that have heard him.

Wm. Mason, born in Boston, 1829, was the youngest son of the much revered Lowell Mason. When nineteen years of age went to Europe, took lessons of Moscheles and Hauptmann. From Leipzig he went to Prague where he studied under Dreyschock. A year later he became a pupil of Liszt, and after about three years and a half of life at Weimar, he returned to this country an accomplished artist and excellent pianist. Concert playing was not to his taste and though he appeared with great success in public, he settled in New York as teacher, where he is still active, much esteemed and well beloved by all who know him.

Anna Mehlig was born in 1846, at Stuttgart, Germany. Is one of the best pianists of the present day. From 1869-71 she travelled in America, everywhere making a highly favorably impression.

Sebastian Bach Mills was born in England in 1840. His father was organist of Gloucester Cathedral. Appeared early as pianist, later visited Germany where he studied under Plaidy, Czerny, Meyer, etc. Came to this country in 1850, and was brought before the public through Carl Bergmann. Settled permanently in New York, where he enjoys much favor and support as teacher. Mr. Mills frequently appears in concert rooms and always with great success. He is also well known as composer, and his piano works enjoy much popularity.

Sophie Menter was born at Munich, Germany, on the 29th of July, 1848. She entered early the Conservatory of her native city and later became a pupil of Liszt. She has given concerts since her fifteenth year, showing special partiality for the works of Chopin and Liszt. She is highly

esteemed as a pianist and often appears in public. Doubtless she is one of the most prominent concertists among the younger players of Germany. Since 1872 she is married to the violoncellist, Pepper.

Ernst Pauer, born at Vienna, in 1826. Studied music with Dirzka and the younger Mozart. Went to England in 1852, where he is well known and highly esteemed as pianist, teacher, lecturer, etc. He is also a composer and author of reputation.

Ernst Perabo was born in Wiesbaden, Germany, on the 14th of November, 1845. Came to this country in 1852, and was afterwards, through the aid of friends, sent back to Europe for his musical education. Returned as an accomplished player in 1865. Was engaged in giving concerts and soirees and did much to advance the cause of music in Boston, where he lived for many years. Has since returned to Europe.

Carlyle Peterselea was born in Boston on the 18th of July, 1844. His father was an excellent teacher. Went to Leipzig in 1862, where he remained for three years. Appeared in many cities of Germany as concert pianist. Met with a warm reception upon his return home, and after giving some concerts settled in Boston, where he is now active and highly respected as a pianist and teacher. Recently he went again to Europe, playing there with great success.

Max Pinner, born in New York on the 14th of April, 1851, and is a pianist of rare attainments. Went to Leipzig in 1865, next to Berlin, where he studied under Tausig, returning to New York in 1868. Went again to Germany in 1872, where he studied with Liszt. Gave many concerts and recitals abroad, and appeared again in this country in 1878, where he has since played in many concerts. Teaches in New York.

Anton Rubinstein, born 1829 at Wechwolynetz near Jassy; received his first instruction on the piano from his mother. After various successful concert-tours in Sweden, England, Holland and Germany, he became conductor of the opera and director of the conservatory at St. Petersburg. As a composer he has cultivated nearly all branches of music with success, while as a pianist he commands an immense repertoire, ranging from the works of the oldest masters to those of the present day, all of which he interprets with equal mental and mechanical skill. After Liszt, he undoubtedly occupies the first place in the ranks of contemporary piano-forte players, eliciting from the instrument orchestral effects, while with him, as with Liszt, the highest technical mastery is but a means towards the ideal rendering of classical music. He was in this country and was much admired by those who could appreciate his great skill and true artistic worth. His compositions are always original and marked by great beauty.

Franz Rummel is of German parentage, but was born in London, in 1853. In his boyhood days he was regarded as a prodigy for memory in music. When fourteen years of age he studied with Brassin in Brussels. He won the grand prize of the Conservatory. Appeared for the first time in 1871. Made concert-tours in Germany, France, England and in this country.

Camille Saint-Saens was born in 1835 in Paris. In his fourth year he showed great musical proclivities. In 1858 he became an organist, and as such, as well as on the piano, must be reckoned one of the first musicians of the day. His compositions exceed fifty in number, and without ignoring the aims of the new school, follow the form of the classics. Among them may be specially mentioned symphonies and symphonic poems such as "Le rouet d'Ourphale," "Phaëton," the "Danse Macabre" and the "Marche héroïgue." He has also written a prize cantata, two operas, a mass, various oratorios, chamber music for the piano-forte and violin, organ compositions, etc.

Xavier Scharwenka was born in 1850, at Samter, Germany, and is highly distinguished as composer and pianist. In 1865 he went to Berlin, where he studied under Kullak and Wuerst, completing his course later under Liszt at Weimar. He usually resides at Berlin, but undertakes extensive concert-tours throughout Europe, and with great success. He has published quite a number of works, which are much admired.

Clara Schuman was born in 1819, at Leipzig. Received instruction from her father, the piano-forte teacher, Fr. Wieck. In her fifth year she appeared in concerts. At eleven years of age she made her first concert-tour, accompanied by her father, when she visited Cassel, Weimar and Frankfort-on-the-Main, and afterwards Paris. On her later concert-tour, she was the first to introduce the works of Chopin into Germany. After her marriage with the composer, Robert Schumann, her playing developed into a high state of proficiency, and she is at present universally admired and esteemed as one of the great interpreters of musical art. This is especially the case with regard to her husband's works, in the rendering of which she stands unrivalled. Madame Schumann has taken up her permanent abode at Frankfort-on-the-Main.

Giovanni Sgambati the only Italian pianist of note. He is also famous as composer and belongs to the modern school of writers. His works mark an epoch in the history of Italian piano-forte music. He was born in Rome in 1843. What causes Sgambati to attract additional attention is the fact that great pianists are rare in Italy, in fact it is said that since the days of Clementi, Italy has had no great pianists. When young he was a good player of Bach, Handel, Beethoven, Chopin and Schumann When Liszt came to Rome, Sgmabati placed himself under his instruction. Since 1871, he is teacher in the conservatory of Rome.

William H. Sherwood was born in Lyon, N. Y., in the year 1854. His father was a minister, a great lover of music, and the founder of a musical academy. Sherwood was early engaged in giving concerts. Went to Europe in 1871, where he studied under Kullak and Weitzmann in Berlin. Played with remarkable success in many concerts and was highly spoken of by the European press. Stu[illegible] later with Liszt in Weimar. Returned to his nati[illegible] in 1876, and has since played so much in public[illegible] tals in so many places, that his name is well kn[illegible] where. In the fall of 1876 he settled in Boston as a teacher of the piano, spending, however, much of his time in concertizing.

Constantin Sternberg was born in St. Petersburg, in the year 1850. Began his studies at the Leipzig Conservatory in 1864. Later he took lessons of Kullack in Berlin. He has been concertizing since 1875, visiting all the principal cities in Europe and in this country. He settled in Schwerin, Germany, where he founded a music school. Sternberg has also published a number of works for the piano.

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THE ELEMENTS OF HARMONY.

BY

KARL MERZ,
Editor of BRAINARD'S MUSICAL WORLD.

CHAPTER I.

ABOUT HARMONY.

The study of Harmony implies the study of the rules appertaining to the combinations of tones into chords, their names, their resolution, etc. The student who masters these rules, attains a more perfect understanding of the construction of music, and will for this reason derive greater pleasure from the art. Moreover the study of harmony enables the student to read music with more facility, for by knowing the rules that underlie the chords, he can, as it were, guess at them and their progressions, while others, who have not studied these rules must read notes carefully.

CHAPTER II.

ABOUT SOUNDS AND TONES.

1. Music is the art of expressing sentiment in *tones*. Music is the art of combining *sounds* agreably to the ear. In short, musical art deals with tones. For this reason Germans call music the tone art, while those who practice it are called tone-masters. What then is a sound what is a tone?

2. The perceptable or hearable vibrations, of any elastic body is called a *sound*. If these vibrations are even, that is, if there is only one kind of vibrations moving the object, and if these vibrations succeed each other at regular intervals, the sound is by some called a *tone*, by others a *musical sound*. We will call it a *tone*. A tone therefore is a sound, but not every sound is a tone.

Every musician no doubt has noticed the fact, that the same tone produced by different instrumeuts sounds differently, when we therefore consider the character of a tone we speak of its *quality*. The Germans call it *ton-farbe*, *tone color*. When speaking however of the *strength* and the *duration* of a tone, we speak of its *quantity*.

3. The definite height or depth of a tone is called its pitch. The mere sound lacking the qualifications of a tone, has no pitch.

The more vibrations an object makes in a given time, the higher is the tone which it produces, while the fewer the vibrations, the lower the tone.

The greater the extent of the vibrations, the greater will be the intensity of sound, but the greater extent of the vibrations does not cause the tone to be heard further, only it is louder.

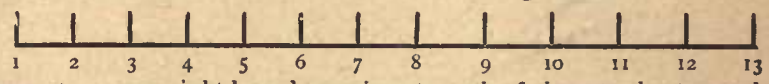
4. The human ear cannot perceive all possible vibrations. An object must make at least 32 vibrations in a second, before the tone becomes audible to our ear This is therefore the lowest tone possible for us to use in music. In an upward direction there is, *abstractly speaking*, no limit to tones, but there *is* a limit to the human ear hearing them. The tone which is produced by 16,384 vibrations per second, is about the highest tone perceptible to our ear. From the foregoing it will be seen, that the domain of tones is circumscribed.

Between the two limits indicated above, lie all the tones we use in music. Let us see how they are systematized. The tone that is produced by 32 vibrations, as has been said, is the lowest possible tone. The tone that is produced by 2x32 vibrations, is so much like the one produced by 32 vibrations, that when the two sounds together, the highest tone of 64 vibrations seems to disappear in the lower. Despite the fact that the highest tone is an entirely independent one from the lower, is has been given the same name, simply because it is so much like it. The same principle applies to the tone produced by double the vibrations of sixty-four (2x64) or 128, as well as to the tone of 2x128=256, 2x256=512, 2x512=1024, 2x1024=2048, 2x2048=4096, 2x4096=8192, 2x8192=16384 which is the highest tone. All these tones have the same name, and are said to be an octave apart. Octave comes from the latin word *octo* meaning eight. Why this name is applied we will presently see.

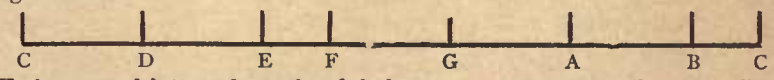
6. The distance from one to the other of these tones has been again divided into twelve equal parts. Knowing as we now do the division of the entire tone series, it being divided into nine equal sections or octaves and further more knowing as we now do the division of each of these octaves, they being subdivided into twelve equal parts, it follows that we have in all 9x12 or 108 tones, and adding to this the highest tone where with to close the scale, we have in all 109 tones in practical use None of our instruments produce this entire range of tones, except it be the organ, and *it* only produce them through the aid of different stops.

7. It has been said that the distance of an octave has been divided into twelve equal parts. It might have been divided in a larger or smaller number of tone, but the division of twelve tones was deemed best, hence it was adopted. Some nations as for instance the Arabians, have smaller divisions, while others have larger ones. The distance from one of these twelve tones to the next upward or downward is called a half-step or half-tone. Two of these half-steps or half-tones constitute a whole step or a whole tone. As each of these twelve tones are represented on the piano by separate keys, the rule may here be laid down, in order to facilitate matters for students, that from any one key on the piano to the next following upwards or downwards is a half-step, or *half-tone*. This last term is rather ambigious, as many terms adopted in musical theory are, but as it is often used, we give it here. We prefer however to use the term of half-step and whole-step.

8. Having made all the necessary divisions in the chain of 109 tones, we will proceed to name them. Were we to give each tone a separate name, it would be difficult to remember them. In order to facilitate and to simplify the study of music, the same name has been given to the first tone of each of the nine octaves. In order to make the lesson plain, we will represent the twelve divisions in the following manner:



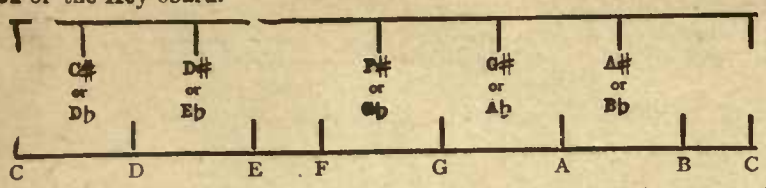
Separate names might have been given to each of these twelve tones, but it was thought sufficient to supply only seven with them, namely the 1st, 3d, 5th, 6th, 8th, 10th and 12th tones. The 13th is merely a repetition of the 1st and as such receives the same name. If we represent the intervals which have separate names in the above manner, we will have the following schedule:



We have used letters from the alphabet to name the several tones. They might have been given any other names, but it was the most natural to use the letters. In some European countries the names used, are: ut, re, mi, fa, so, la, si, while in Germany the tone represented by the letter *b*, is called *h*. The explanation of the cause of this would occupy too much space, and we must therefore pass on with our lessons.

Let us now represent in the same manner the tones that have *not* received separate names,

Placing the two schedules above each other, we have an exact representation of the Key-board.



The upper lines represent the black keys, the lower the white keys. It will be observed that the upper keys have derived their names from the lower by adding sharps or flats, and that each of the upper has two names. For this reason the names of the lower keys are called principle names, while those of the upper keys are called derived or intermediate names. In using sharps and flats it may however so happen that the white keys also have derived names. Thus, for instance, by placing sharps below E and B, the white keys of F and C, are no longer called such, but are recognized as E sharp and B sharp. In the same manner by placing flats before C and F, the two white keys of E and B are no longer called such, but are recognized as C flat and F flat.

9. Having now became aquainted with the names of the smaller divisions of the tone chain or tone series, let us see by what means we may distinguish the nine different octaves. On the staff the difference is readily seen, but can we not distinguish the several octaves without the aid of the staff! It would have been a reasonable plan to have called the several octaves in their regular order, say the lowest the first, the next the second, etc., but this plan has not been adopted. The lowest scale, beginning with the tone produced by 32 vibrations, is called the twice marked Contra or Counter C, and is written as follows: C̿, a capital C with two lines above or below it. This note occupies the following place in the staff:

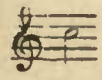
The entire octave from this tone up to B is called the *twice marked Contra octave.*

The C that follows and which is written on the staff, in this wise

is called the Contra or Counter C, and is represented by a capital C̄ with one line above or below. The entire octave from this tone to the next B above is called the Contra octave.

The C following is called the large C, and is represented by a capital C′. Every tone in the scale from this tone upward, is called the large octave.

The C following is called the small C, and is represented by a small letter c. The entire octave from this c upward to B, is called the the small octave.

The next C  is called the once marked C, and is represented by a small c̄ with one line above it. The entire octave from this tone upward is called the once marked octave.

The following C is called the twice marked C, and is represented by a small letter c with two marks over it, c̿. The entire octave from this tone upwards is called the twice marked octave.

The next octave is called the thrice marked octave, and so forth throughout the entire series of tones.

10. The several octaves are also sometimes called by feet. The twice marked Contra C, being produced by a thirty-two foot pipe, is called a thirty-two foot tone. For this same reason the Contra C′ is called a sixteen foot tone, the large C an eight foot tone, the small c a four foot tone, the once marked c̄ a two foot tone, the twice marked c̿ a one foot tone, the thrice marked c⃩ a half foot tone, etc.

11. The question is often asked, why is the lowest tone called C, and not A in harmony with the alphabetical order? The reason is as follows: The tone which was formerly regarded as the lowest one was called A, but as the tone system was extended, downward especially, by adding new tones, it so happened that the lowest tone in the regular order happened to be called C. The names have never been changed and so it comes, that our lowest tone is called C′ and not A, as it should be called

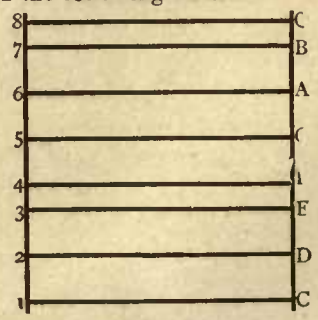
CHAPTER III.

THE DIATONIC MAJOR SCALE.

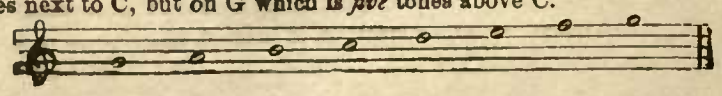
1. When playing scales *without* the use of sharps and flats, beginning with C, then with D, then with E and so forth, it will be found that the scale beginning with C is the only one in the entire series that gives us perfect satisfaction. This does however by no means imply that the C scale is taught us by nature. In fact all scales are the creatures of art.

2. The succession of the seven tones, which were given independent names, namely C, D, E, F, G, A, B, C, and which names represent the seven white keys of the piano, are called the C major scale. It is called a scale, from the latin word *scala*, the ladder, hence the Germans call the scale the tone-ladder. It is called the C scale, because it begins and ends with C. It is called a major or larger scale in contradistinction to the minor or smaller scale of which we shall presently hear, and it is also termed the *diatonic* scale, because in it each tone enters only once, while in other scales some tones enters more than once, though under derived names.

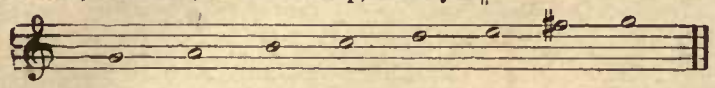
3. This scale being perfectly satisfactory, it has been accepted as the model, after which all other major scales are built, hence it is called the *Normal scale.* In order to be able to construct others, let us first examine *it.* By placing the seven tones above each other in their proper proportions, we will obtain the following schedule:



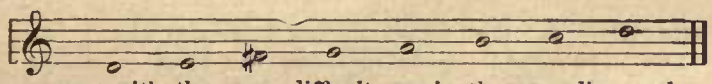
The distances of the several tones are not alike. The step from 3-4 and from 7-8 is only half as large as is that from 1-2, from 2-3, etc. There are in this scale, two half-steps and five whole-steps. Let us now proceed to build other scales after this model We will not construct one on D, the tones next to C, but on G which is *five* tones above C.



This scale corresponds with the C scale in all the steps except in that from 6-7 which is small, and that from 7-8 which must consequently be large, while in the Normal scale just the opposite is the case. We must, therefore, raise the F a half-tone, thereby introducing the first sharp. The G major scale, therefore, has one sharp, namely F♯.



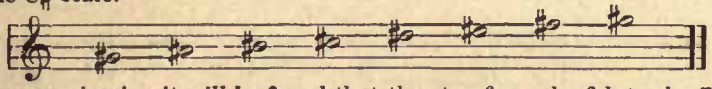
We will now proceed to build another scale. Instead of starting with the tone next to G, we will select the one that lies five tones or a fifth higher than G, namely, D. By retaining all the tones of the G scale which has been built after the normal scale of C, we have the following series of tones:



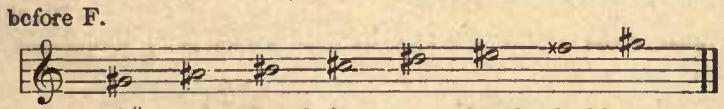
Here we meet with the same difficulty as in the preceding scale. The step from the 6th-7th is but a half-step, consequently that from the 7th-8th is a whole one, while in the normal scale the reverse is the case. In order, therefore, to make the D scale like that of G we must introduce a second sharp, and place it again before the seventh tone, which is C. The scale of D, therefore, has two sharps.

Lesson 1. Write the scales of A, E, B, F♯ and C♯ major.

4. We started with C, and stepping five tones higher each time, we finally reached C♯. Each additional scale gave us also an additional sharp, which was placed upon the 7th tone of the scale. In the C♯ major scale we find that every tone is sharped. By continuing in the same course the next scale will be built on G♯. Let us write it with the sharps as used in the C♯ scale.



Upon examination it will be found that the step from the 6th to the 7th is but a half-step while that from the 7th to the 8th is a whole one. In the C♯ scale however it is just the reverse. In order to make the G♯ scale correspond with it, we must introduce an additional sharp on the 7th tone of the scale, and, as it already has a sharp we shall place a double sharp (x) before F.



The scale of G♯ has therefore 8 sharps, counting the double sharp as two.

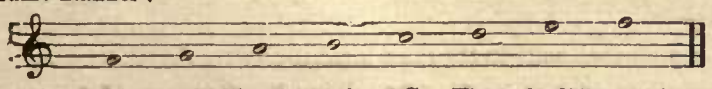
Lesson 2. Write the scales of D♯, A♯, E♯ and B♯.

5. In writing the scales in keys in which sharps are introduced, we started from C and stepped upward five tones each time, until we arrived at B♯, which is played by the same key as C. We have, therefore, described, so to speak, a circle in fifths, as follows:

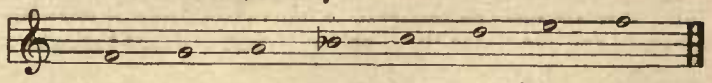
C—G—D—A—E—B—F♯—C♯—G♯—D♯—A♯—E♯—B♯.
0 1 2 3 4 5 6 7 8 9 10 11 12.

Observe that C has no sharps, while G has one and each following key has one additional. In order therefore to find the number of sharps of any given key, begin to count from C and step upwards by five tones counting the sharps until you arrive at the key designated.

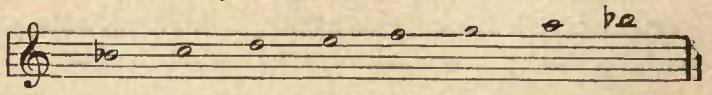
6. Let us now step five tones downward from C, and build scales in the same manner:



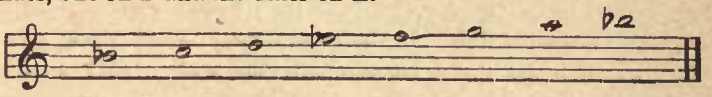
The scale of F is nearly like the scale of C. The only difference we notice is the step from the 3th to the 4th, which is large, and consequently that from the 4th to the 5th is small, while in the normal scale just the reverse is the case. We must therefore lower the fourth tone or flat it. The F scale therefore has one flat, namely B♭.



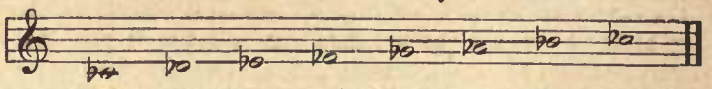
Let us descend from F by five tones and we reach B♭.



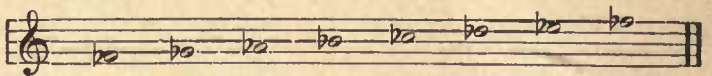
The B flat scale is in all but one particular like that of F, which has been built after the C or *Normal scale*. The difference is again in the step from the 3th to the 4th which is a whole one, and in that from the 4th to the 5th, which is but a half of one. In the F scale however it is the reverse. In order therefore to make the B flat scale like that of F, we must lower the 4th tone and introduce a second flat. The B flat scale therefore has two flats, one on B and the other on E.



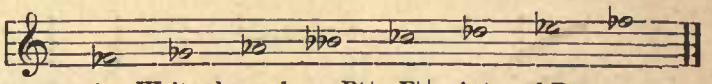
Exercise 3. Write the scale on E♭, A♭, D♭, G♭ and C♭.
The last named scale, that of C♭, has every tone flatted.



By stepping five tones lower from C♭ we reach F♭. Write this scale with the same number of flats which have been used in the C♭ scale and it will appear as follows:



Upon examination it will be found that this scale does not agree with the normal scale, for between the 3d and 4th is again a whole step, and consequently between the 4th and 5th is but a half of one, while just the contrary condition of things exists in the normal scale. In order to make the F♭ scale like the normal, we must lower the 4th a half step, and as this tone has one flat already, we must add a second one, thus putting a double flat before B. The F flat scale, therefore, has eight flats.



Exercise 4. Write the scale on B♭♭, E♭♭, A♭♭ and D♭♭.

7. As D♭♭ is the same tone (on the piano) as C′, it will be plain, that we have again described a circle, starting from C′ and stepping downward by fifths or five tones at each step, until we reached D♭♭. The following is the course we pursued:

C—F—B♭—E♭—A♭—D♭—G♭—C♭—F♭—B♭♭—E♭♭—A♭♭—D♭♭
0 1 2 3 4 5 6 7 8 9 10 11 12 flats.

Observe that C has no flats, while F has one, and every following key or scale has one additional. In order, therefore, to find the number of flats belonging to any given scale, we must start out from C′ and proceed by fifths downwards, counting an additional flat each time, until we reach the key or scale designated.

8. Let us now place the names of the scales in which sharps are introduced over those that have flats.

0	1	2	3	4	5	6	7	8	9	10	11	12
C	G	D	A	E	B	F♯	C♯	G♯	D♯	A♯	E♯	B♯.
12	11	10	9	8	7	6	5	4	3	2	1	0
D♭♭	A♭♭	C♭♭	E♭♭	F♭	C♭	G♭	D♭	A♭	E♭	B♭	F	C.
12	12	12	12	12	12	12	12	12	12	12	12	12

Observe that the scales or keys which are placed above each other are as

the piano represented by one and the same key. Though F♯ and G♭ look differently when written, these two tones sound exactly alike. In changing from G♯ to G♭ there is, therefore, a difference, which is perceptible to the eye or by, and not to the ear. Such a change is called the *enharmonic* change. By stepping from any key to the one immediately above or below it as given above, we make an enharmonic change.

9. By counting the number of the sharps and flats of the scales placed above or below each other, the number will invariably be *twelve*. It is, therefore, easy to find the number of sharps or flats of remote keys. Suppose the question be asked, how many sharps has E♯? This being a key which is never used in music, no one is expected to know its signature. In order however, quickly to find out the number of sharps without counting by fifths, we make the enharmonic change and say, that E♯ is the same tone as F. This key, we already know, has but one flat, consequently E♯ must have exactly that number of sharps which is required to make up *twelve*. Hence E♯ has eleven sharps. Or suppose we wish to know the number of flats used in A♭♭. In that case we say, A♭♭ is the same as G. This key has but one sharp, consequently the scale of A♭♭ must have eleven flats, and so forth.

10. Not all the scales we have constructed are practicaly used in music. The key of C♯ for instance with seven sharps sounds exactly like the key of D♭ which has but five flats. It is easier to read and play music in a key with but five accidentals than in one with seven, hence the key of D♭ is generaly prefered to C♯. For the same reason we write music in the following keys:

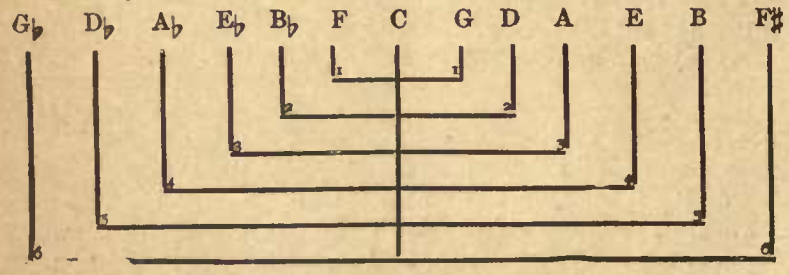
C—G—D—A—E—B—F♯—G♭—D♭—A♭—E♭—B♭—F—C.

And not in these:

D♭♭—A♭♭—E♭♭—B♭♭—F♭—C♭—C♯—G♯—D♯—A♯—E♯—B♯

The keys mentioned in the upper line are all that are usually used in music.

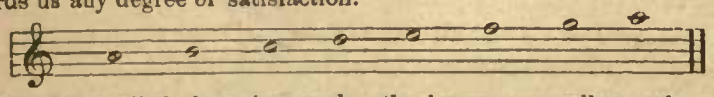
11. Scales and keys are said to be related in the first degree, when they differ in but one tone, while those that differ in two tones are related in the second degree, and so forth. The following will represent the different degrees of relationship of all the keys used in music:



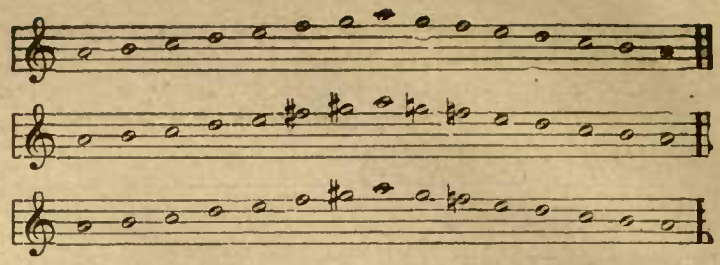
CHAPTER IV.

THE DIATONIC MINOR SCALE.

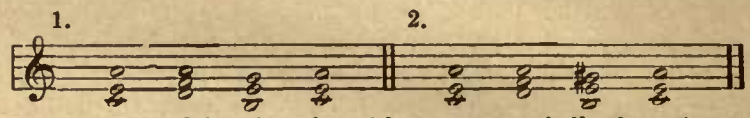
1. By playing scales on the seven white keys, without the use of sharps or flats, we find that next to the C scale, that on A, is the only one which affords us any degree of satisfaction.



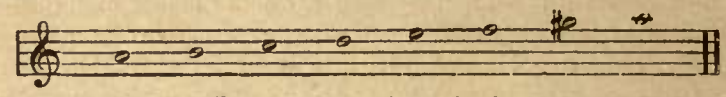
This scale is called the *minor* scale—the lesser or smaller scale. The Germans call the major scale *hard*, and the minor, *soft*. When we formed scales after the C major scale, we had but one model or normal scale. When we however form minor scales, we find that there are not less than three distinct forms, each of which is advocated by theorists as correct; these three forms are as follows:



These several scales are all correct, and may all be deduced from the works of the masters. The first scale may be termed the most consistent minor scale, in as much as it like the normal major scale, has neither sharps or flats. The second scale is perhaps the smoothest and has been called melodic scale, for there is but one tone in it, that causes it to differ from the major scale. The third form is the one which is to us of most importance. By playing the following chords, it will be found that the first combination sounds defective, while the second is agreeable to the ear.

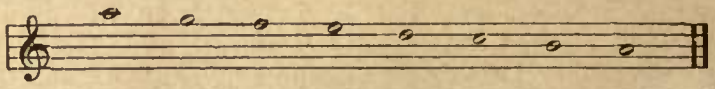


As we are now studying the rules of harmony, we shall adopt that scale which suits our purposes best. By using the tones as we find them in the example No. 2, we obtain the following series:

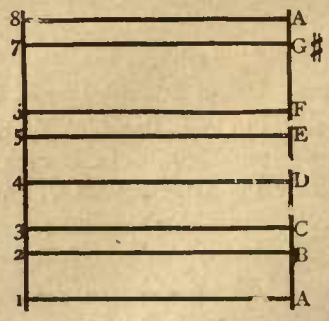


This scale has been called the harmonic scale, because with it, we can build the chords in minor keys, and for this reason we shall adopt it as our model or normal minor scale.

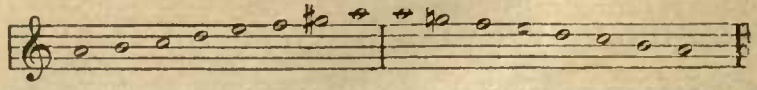
Some theorists claim that inasmuch as there are three different ways of writing the ascending minor scale, they should all be the same descending, and for this reason the descending minor scale ought to be regarded as the normal minor scale.



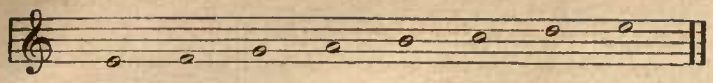
When placing the different degrees of the harmonic minor scale above each other in the form of a ladder, we have the following proportions:



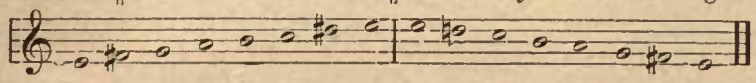
This scale has three half steps, namely, from the 2-3, from the 5-6 and from 7-8. Next it contains two whole steps from 1-2, from 3-4 and a step and a half from 6-7. The G♯ is to be regarded as an accidental and not a regular signature of the scale for in going down, the G is natural.



Minor scales are built in the same manner as were the major scales, that is, they are fashioned after the normal minor scale. Let us now proceed from A by five steps upwards, which brings us to E We will first represent this scale without any sharps, like the descending minor A scale:



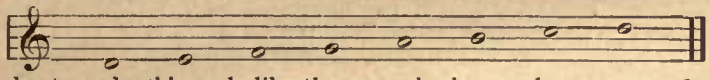
In order to make this scale like the normal scale, we must make the step from the 1st to the 2d large, so that from the 2d to the 3d may be small. We must, therefore, place a sharp before F. In order to make the distance from the 6th to the 7th a step and a half, we must sharp the D. When comparing the ascending and descending E minor scale, it will be found that F♯ occurs in both, while D♯ occurs only in the ascending form.



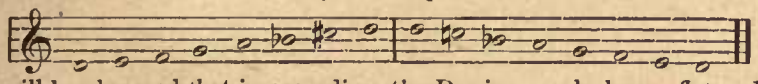
The D♯ is, therefore, to be regarded merely as an accidental, while the F♯ is the permanent signature of this scale.

Exercise 5. Write the minor scales of B, F♯, C♯, G♯ and D♯.

2. By going five tones downward from A we reach D.



In order to make this scale like the normal minor scale, we must flat the B, so that the step from the 5th to the 6th may be a half step, and that from the 6th to the 7th a whole one. Moreover we must sharp the C, so that from the 6th to the 7th may be a step and a half.



It will be observed that in ascending, the D minor scale has a flat and a sharp, but as in the descending scale the sharp disappears, we consider the B♭ as the only regular signature of the D minor key, while the C♯ is regarded but as an accidental.

Exercise 6. Write minor scales on G. C. F. B♭ and G♭ minor keys.

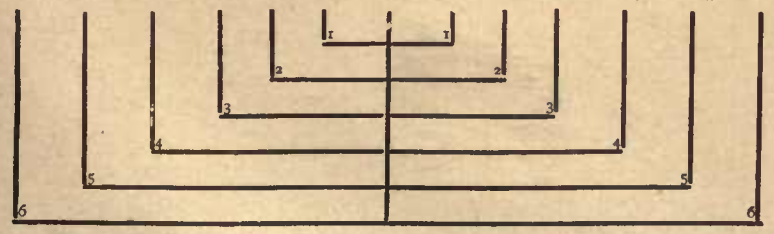
3. Let us now place the minor scales under those major scales that have the same number of sharps or flats.

Major—C^{0} G^{1} D^{2} A^{3} E^{4} B^{5} $F^{6}\sharp$.
Minor—A^{0} E^{1} B^{2} F^{3} $C^{4}\sharp$ $G^{5}\sharp$ $D^{6}\sharp$.
Major—C^{0} F^{1} B^{2}_{b} E^{3}_{b} A^{4}_{b} D^{5}_{b} G^{6}_{b}.
Minor—A^{0} D^{1} G^{2} C^{3} F^{4} B^{5}_{b} E^{6}_{b}.

The minor and major keys that have the same number of sharps or flats are called relatative major or minor keys, and they are always three half steps apart, that is, the minor key is always three half steps below its relative major.

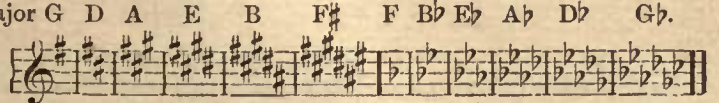
4. The minor keys are related to each other in the same manner as the major keys. The following formula will explain it.

E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯



5. The sharps and flats which belong to the several keys or scales, must be placed at the beginning of a piece of music, and in the following manner:

Major G D A E B F♯ F B♭ E♭ A♭ D♭ G♭.



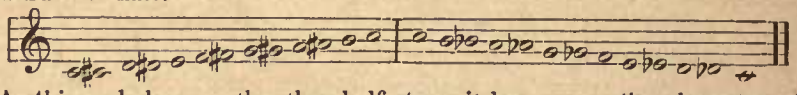
Minor E B F♯ C♯ G♯ D♯ D G C F B♭ E♭.

A sharp or flat which is placed at the beginning of a piece of music or a line, has effect throughout the entire piece unless changed. A sharp, flat or natural sign which however occurs only in a measure, has no influence beyond the next bar-line. Any of the above signatures, when placed at the beginning of a piece of music, indicate its key. The question whether it is major or minor is however by no means thereby decided. The student can solve this generally by looking at the last note in the bass, which indicates the name of the key.

CHAPTER V.

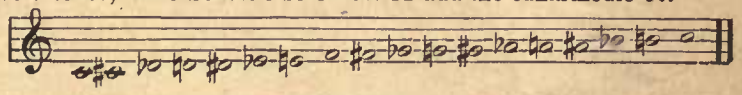
THE CHROMATIC SCALES.

1. The succession of all the twelve tones that lie within one octave, is called the chromatic scale. All the steps of this scale are alike. It is called chromatic because in former times this scale is said to have been written in different colors, hence the name, chromatic, which comes from chromo, the color. This scale is written upward with sharps and downward with flats.



As this scale has no other than half steps, it has no peculiar character of its own, and it may, therefore, be used alike in connection with the major or minor keys.

2. The enharmonic scale is only possible when we take into consideration the fact that there is a difference between C♯ and D♭, F♯ and G♭, G♯ and A♭, etc. This difference still is recognized in music, but on the piano and the organ we have split that difference and represented both tones by one key. This scale is of no practical value, for it produces each tone in its enharmonic changes, which as we have learned, means only a change to the eye and not to the ear. The major and minor scales each have 7 tones, the chromatic scale has 12 and the enharmonic 17.

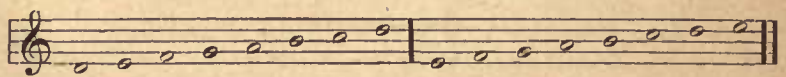


CHAPTER VI.

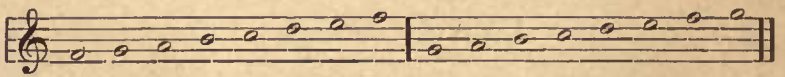
THE CHURCH KEYS.

The major and minor scales are modern when compared with the church keys. They are eight in number and are divided into two classes, the authentic and plagal. The first four are the authentic scales, while the last four are the plagal.

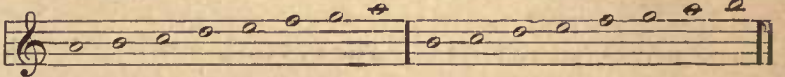
Dorian. Phrygian.



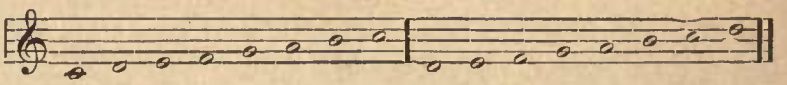
Lydian. Mixolydian.



Aeolian. Hopophrygian.



Ionian. Dorian.



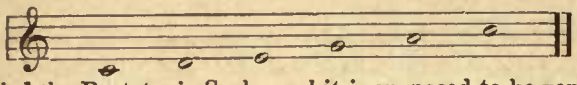
The first four of these keys or modes were chosen by St. Ambrose, (374) and the next four were added by St. Gregory (591), and as these keys were, and still are used in church music, they are called the church keys. In the past they had, therefore, eight different modes, while we have but two, the major and minor modes In the Ionian and Aeolian modes the

student will recognize our major and minor. The grecian names were attached to the scales because it has been claimed that the ancient Grecians invented them, and that the several provinces of that country had each one of these scales appropriated to its special use. As this subject belongs to history we will add nothing further, except to state that this theory has been denied.

CHAPTER VII.

ABOUT SCALES IN GENERAL.

The major and minor scales are not the only ones that are used. There are many others. The Arabs for instance, divide their octave into 17 steps or tones, the Hindoos have a scale with twenty divisions, while the Chinese and other Eastern nations use a scale that consists of but five tones.



This is called the Pentatonic Scale, and it is supposed to be very old. In it the half steps are omitted.

CHAPTER VIII.

TEMPERAMENT.

In constructing the scales, we started from C and advancing by fifths we reached B♯ in one direction, and D♭♭ in the opposite, both of which are produced by the same key on the piano, namely, by that of C. In tuning we proceed in the same manner, advancing by fifths. If the fifth by which we tune, is of the proper accoustic proporitons, namely 3 : 2, that is, if the G, making three vibrations while C, the lower tone makes but two, and if we begin with C, advance to G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯ and B♯, which latter tone is on the same as C, it will be found that B♯ is the fraction of 74-73 of a tone higher than C. Again if we tune from C downward by fifths, advancing to F and proceeding to B♭, E♭, A♭, D♭, G♭, C♭, F♭, B♭♭, E♭♭, A♭♭ and D♭♭, which last tone is on the piano the same as C, it will be found that the tone D♭♭ is by a fraction of 74-73 lower than C. This same fractional difference exists between

C and D♭♭.
G " A♭♭.
D " E♭♭.
A " B♭♭.
E " F♭.
B " C♭.
F♯ " G♭.
C♯ " D♭.
G♯ " A♭.
D♯ " E♭.
A♯ " B♭.
E♯ " F.
B♯ " C.

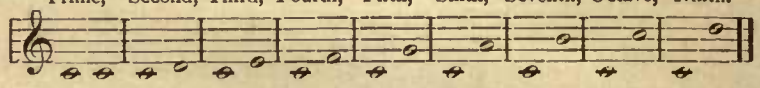
The tones to the left are all by the fraction of 74-73 higher than those to the right. Were we to tune pianos and organs according to the principles of accoustics, it would become necessary for us to have all these several tones represented by separate keys, which would make these instruments exceedingly complicated. By tuning in this manner, starting from C, we would never return to that tone, but would perpetually run in opposite directions. To overcome these difficulties, the tone lying between each of these two was adopted, and the two tones are now represented. By doing this, the proportions of each fifth had to be somewhat lessened or depressed. We may therefore say of a piano that is tuned in this manner, that it is mathematicaly speaking, out of tune. This mode of tuning, in which each tone yields a fraction of its purity, in order to simplify our instruments, is called the temperate mode of tuning. We do not notice the defects of this mode of tuning because we have heard it from our earliest youth, and our ear has accustomed itself to it.

CHAPTER IX.

INTERVALS.

1. The distance between two tones is called an interval. This distance may be measured in a two fold manner. Either we count the degrees that lie between the two tones, or we count the half steps or semitones that lie between them. By pursuing the first course we obtain the following intervals:

Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth.



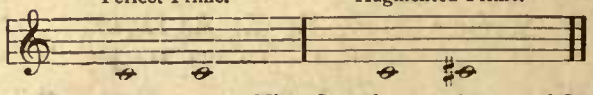
These names are derived from the number of staff degrees that lie between the two tones, as for instance, A is on the 6th degree from C. Counting C as the first D is the second, E the third, F the fourth, G the fifth, A the sixth, etc

2. These intervals being those of the major scale, are all major intervals, though to some we apply the term perfect in place of major. Any interval that is a half step larger than the major is *augmented*, the interval that is a half step smaller than major is called *minor*, and that which is a half step smaller than minor is called *diminished*.

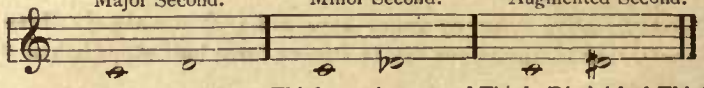
3. By sharping or flatting any one of the tones of an interval it is necessarily modified. As long as the interval does not change its staff relation, it does not change its original name, it is simply modified by additional names.

The following is a list of intervals:

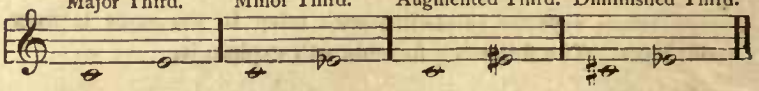
Perfect Prime. Augmented Prime.



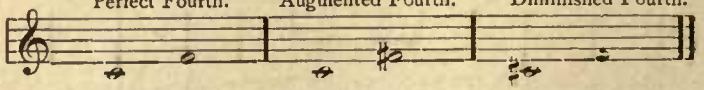
Major Second. Minor Second. Augmented Second.



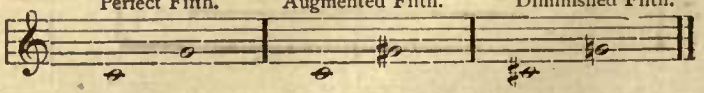
Major Third. Minor Third. Augmented Third. Diminished Third.



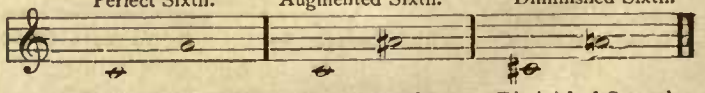
Perfect Fourth. Augmented Fourth. Diminished Fourth.



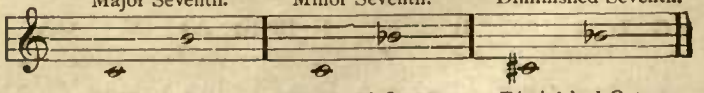
Perfect Fifth. Augmented Fifth. Diminisned Fifth.



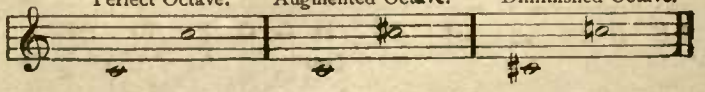
Perfect Sixth. Augmented Sixth. Diminished Sixth.

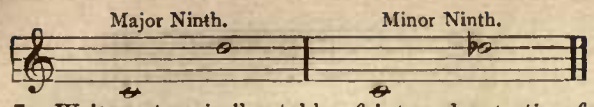


Major Seventh. Minor Seventh. Diminished Seventh.



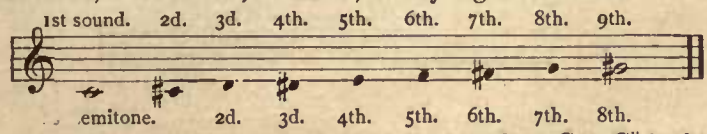
Perfect Octave. Augmented Octave. Diminished Octave.





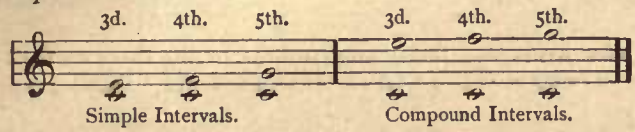
LESSON 7. Write out a similar table of intervals, starting from G, D, A. E, F, B♭, E♭ and A♭.

4. In order to find out whether an interval is major or minor, diminished or augmented, we must count the half steps that lie between the two tones. The quickest mode of finding the number of half steps is simply to count the intermediate tones, which will be found to be one greater than the number of semitones or half steps. Thus from C to G♯ is nine tones, the distance, therefore, is only eight semitones.

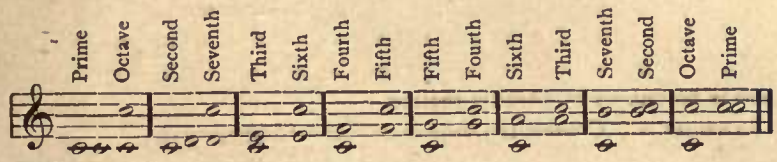


In reckoning by semitones or half steps, we say, from C to C♯ is the first half step, from C♯ to D is the second, etc., making eight in all.

5. Intervals are not counted beyond the 9th, the 10th, 11th, 12th, etc., are regarded as mere repetitions of the 3d, 4th, 5th, etc. They are called *Compound Intervals.*



6. By placing the lower tone of an interval above the upper without moving the latter, we invert an interval. The easiest method of showing what an interval will become by inversion is this: subtract the number of the degree or interval from 9, and you have the interval it will become by inversion. Thus the Prime is represented by the figure 1, by inverting it, we obtain an octave, which is the same as deducting 1 from 9. The second, when inverted becomes a seventh, which is the same as deducting 2 from 9, etc. The following table shows the inverted intervals:



This idea can readily be represented by figures:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

CHAPTER X.

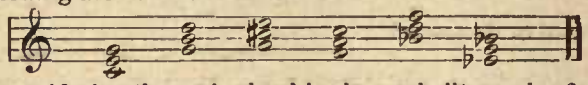
THE COMMON CHORD.

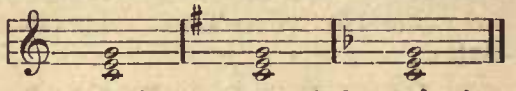
1. Having considered the nature of the tone, as well as the scale, which is a succession of tones, and the interval, which is the difference in pitch between two tones, we shall now consider the rules that underlie the combination of tones, The simultaneous sounding of tones may be agreeable or disagreeable to the ear. For instance, the sounding together of C, D, E and F is offensive to the ear, while the combination of C, E and G is agreeable. We shall only consider such combinations which are pleasant to the ear, therefore, when we speak of the simultaneous sounding of tones, we call it harmony or chords.

2. There are but two fundamental chords, all others are derived from these. The one consists of three tones the other of four

We shall first consider the chord of three tones. It is called the *Triad* or *three-fold chord*, because it consists of but three tones. It is also called the *common chord*, because it is so simple and occurs so frequently in music. It is furthermore called the *Tonic-chord*, because it is always built on the first tone of the scale. This common chord consists of the Tonic its third and fifth.

The following are common chords:



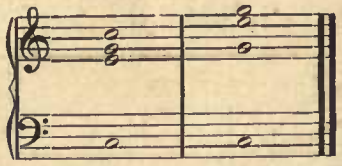
It has been said that the tonic chord is always built on the first tone of the scale. Thus the chord C, E and G is the only tonic chord of the key of C, and G, B and D is the only tonic chord of the key of G, etc. The chord C, E and G, can however appear in more than one key, as it is here illustrated. 

The term tonic chord should, therefore, only be used when that chord is meant which is built on the first tone of the scale.

3. The most natural position for the common chord is this in which the fundamental tone is the lowest tone, the third the next above and the fifth the highest. These three tones constitute the common chord of C, no matter in what position they may be placed, C will always be the fundamental tone, E, the third and G the fifth.

EXERCISE 8. Write the common chord on C, G, D, A, E, B, F♯, C♯, G♯, F, B♭, E♭, A♭, D♭, G♭ and C♭.

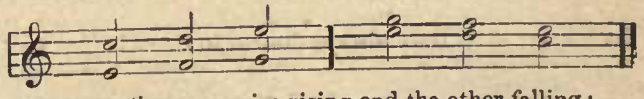
4. Harmony is usually written in four tones or voices. This combination has been accepted as the purest and most agreeable to the ear. It corresponds to the division of the human voice; Soprano, Alto, Tenor and Bass, which names have, therefore, been adopted for the four tones that constitute harmony. The common chord however consists of but three tones. In orders to obtain a tone for each of the four voices, we must double one. Any tone of the triad may be doubled, but it is safest to double the tonic or fifth, while the doubling of the third is to be avoided as much as possible, for reasons which will hereafter be explained. By doubling the tonic or fifth we will have common chords written for four voices.



The highest tone of these chords is called the 1st voice or *Soprano;* the next lower is called the 2d voice or *Alto;* the next lower is called the 3d voice or *Tenor;* while the lowest tone is called the 4th voice or *Bass.* The two outer voices, namely: Soprano and Bass, are usually called the *principal voices*, while the two inner voices, Alto and Tenor, are called *secondary voices.*

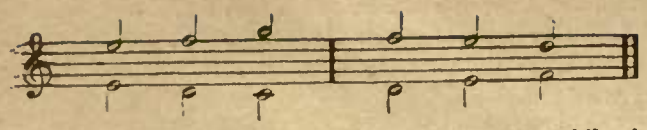
5. The motion of each of these voices is called *progression.* In writing harmony, each chord is doubly connected, namely, with the preceding and the following chord. In progression, therefore, the student must observe the motion of each voice, as it is linked with the same voice of the preceding and the following chord.

A voice may progress with another in *parallel motion*, both moving in the same direction. *

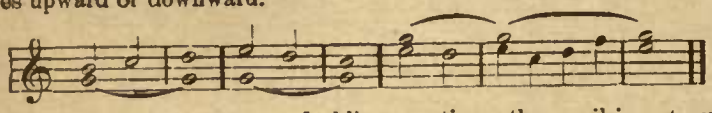


or in a *contrary motion*, one voice rising and the other falling;

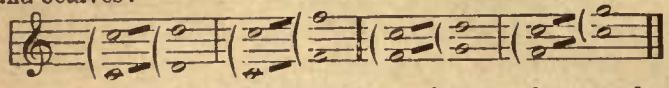
* Many of the illustrians as well as exercises we have adopted from the books of Burrows and Richter and others.



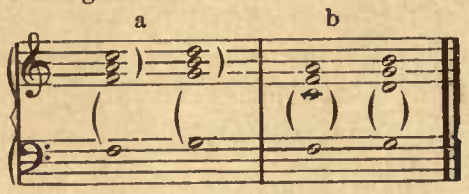
or in an *oblique motion*, one voice remaining stationary, while the other moves upward or downward.



6. By using the contrary and oblique motions, the pupil is not apt to make mistakes. Not so in the use of parallel motion. Parallels in fifths and octaves are regarded as faulty. The following examples are parallel fifths and octaves:

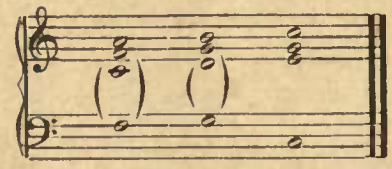


These progressions are denounced as wrong, because they sound unpleasantly. A parallel motion or progression can only exist between the same voices in two succeeding chords.

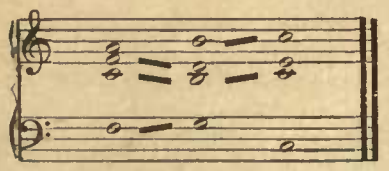


In the above examples we have parallel fifths and octaves. In *a*, parallel fifths exist between the Soprano and Tenor, F and C go into G and D, they move in fifths. Parallel octaves are made between the Tenor and Bass, F and F move in octaves into G and G. In example *b*, the parallel fifths occur in the Bass and Tenor. F and C move into G and D, and the parallel octaves appear in the Alto and Bass, F and F move into G and G. It being considered wrong to make such progressions, we must write the above harmonies in such a manner, that these parallel motions are avoided.

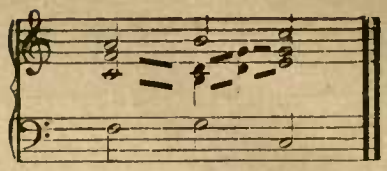
7. The following example presents the same chords with parallel fifths and octaves.



In order to avoid these faulty progressions, we must cause the Alto and Tenor in the G chord, (G and D) to move in a contrary motion to the Bass, with which they make parallels. Observe how the Alto and Tenor descend:

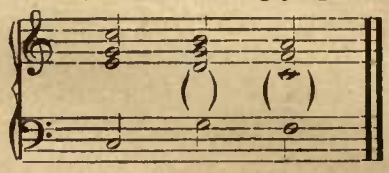


By this motion we have broken up the parallel progressions between the first two chords, but in the second chord (on G) we have now two Bs, we have actually doubled the third, a step against which we were warned in a previous lesson. The third always desires to rise a half step or a semitone. The two Bs, in the Soprano and Tenor, therefore, ascend in a like manner, each advances a semitone to C, thereby making parallel octaves. These we must also avoid. In order to do this, we must break up, so to speak, the chord of G, and write it in the following manner:

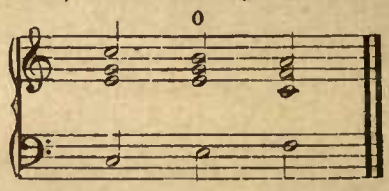


By writing the chords in this manner we avoid all parallel fifths and octaves. Having at length set forth the rules concerning parallel fifths and octaves, it only remains for us to state that an imperfect fifth may follow a perfect one and vice versa, though it is deemed best to let the imperfect fifth follow the perfect.

8. In the same manner we avoid faulty progressions when moving downward, as for instance, in the following progression:

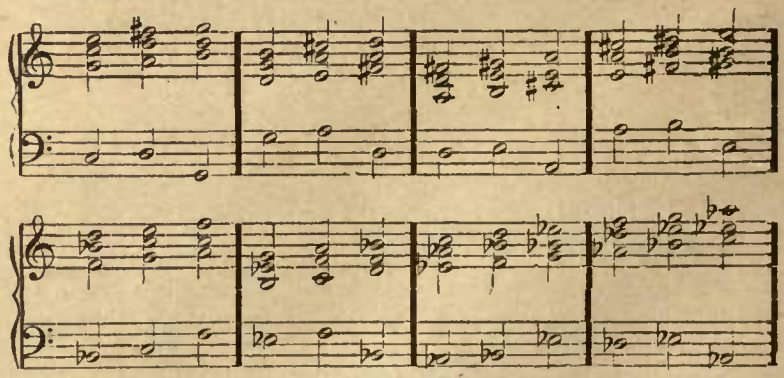


We may also avoid such faulty progressions in the downward course by introducing other chords, as for instance, in the following example:

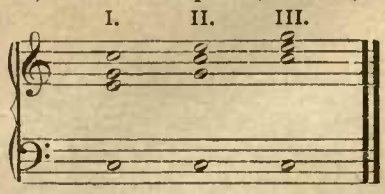


The pupil no doubt has observed that in some music the melody or the bass is at times written in octaves. This is not to be considered faulty, because such music is not written in the four voiced style. These octaves are simply designed to strengthen both melody and bass. The pupil will observe that parallel fifths and octaves are easily made when the bass moves up or down by degrees. When the bass however, moves in skips there is no danger of parallel motion.

Exercise 9. Correct the following faulty progressions:



9. The common chord can be written in three positions, according to the tone that lies in the first or Soprano voice. If the octave of the fundamental or Bass tone, lies in the Soprano, as in I, the chord is said

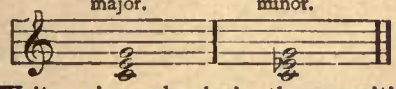


be in the *first* or *octave position*. If the third is in the Soprano, the chord

is said to be in the *second position*, or in the *position of the third*. If the fifth is in the Soprano, the chord stands in the *third position*, or in the *position of the fifth*. Observe that while the Soprano has changed, the Bass or fundamental tone remained the same in each of the three chords.

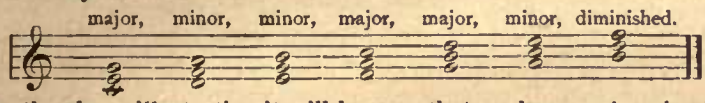
Exercise 10. Write the common chord on every tone of the Chromatic scale in these three positions.

10. As we have major and minor scales, so we have also major and minor common chords. The former has a major third, the latter has a minor third.



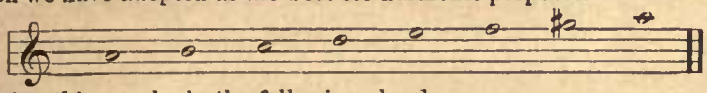
Exercise 11. Write minor chords in three positions on the twelve tones of the scale.

There are, however, other besides major and minor triads. In order to illustrate this lesson, let us build common chords or triads on every tone in the C major scale:

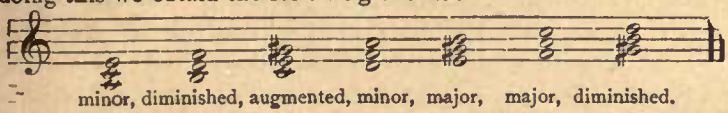


From the above illustration it will be seen that we have major chords on the 1st, 4th and 5th tones of the scale, minor chords on the 2nd, 3d and 6th, while on the 7th we find a chord which has a *minor third* and an *imperfect fifth*. There being two intervals smaller than major in this chord, it is called a *diminished triad*.

11. In a like manner let us now build chords on that A minor scale, which we have adopted as the best for harmonic purposes.



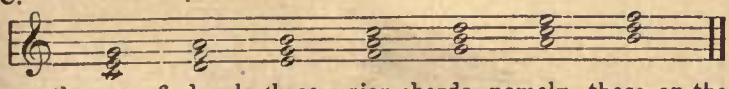
In doing this we obtain the following chords:



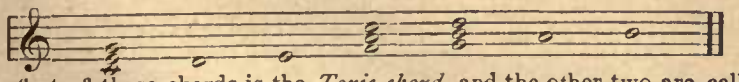
Upon examination it will be found that we have major chords on the 5th and 6th, minor chords on the 1st and 4th, diminished chords on the 2nd and 7th. On the 3d we find a chord that has a major third and an augmented fifth. This chord is, therefore, called an *augmented triad*. We have, therefore, major triads, minor triads, diminished triads and augmented triads.

Exercise 12. Write major, minor, augmented and diminished chords on all the tones in the scale.

12. We will once more examine the chords built upon the major scale of C.



Among these we find only three major chords, namely, those on the 1st 4th and 5th.



The first of these chords is the *Tonic chord*, and the other two are called the *attendant harmonies*. The chord on the fifth is called the *Dominant chord*. This name comes from Dominans, meaning a ruler, a ruling chord. The fifth tone in the scale is called the ruling tone and the chord of the fifth is recognized as the *ruling chord*, because it rules the tonic chord, that is, the tonic chord must always follow the dominant chord. The fourth tone of the scale, being the same by name as the fifth tone below the tonic, it has been called the *sub-dominant*, meaning the *lower dominant*.

13. We will now write out the Tonic harmony with its attendants. But before doing so we will here give a few rules concerning the writing and treatment of chords.

a. Write your bass first, your chords afterwards.

b. If a melody is given with the bass, do not write above it, but write the chord as closely to it as the progression of the voices permits.

c. If no melody is given, it is deemed best to begin with a chord in the octave position. The student may however take the first chord in any of the three positions.

d. If any tone belongs to succeeding chords, it should as a rule be retained in the same voice. Such a tone is called *tie-tone*.

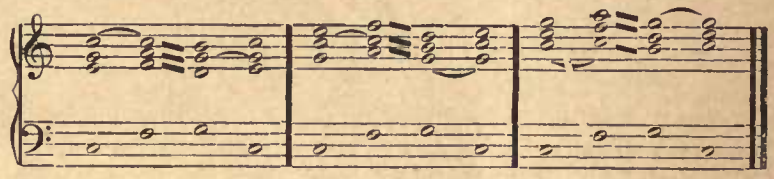
e. If there be no tie-tone, let the chord move if possible in a contrary direction to the bass, each voice stepping into that tone of the next chord which lies nearest to it, avoiding parallel motions.

f. The progression of each voice should be considered in its connection with the preceding as well as the succeeding chord.

g. If possible let the third ascend a semitone. The octave and fifth may go in either direction. For this reason the third should not be doubled, else doubled thirds being an octave apart, and moving in the same direction will produce parallel octaves.

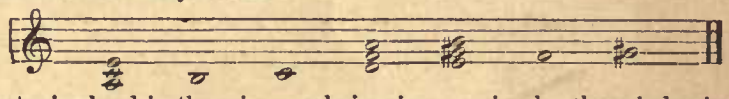
h. Avoid parallel fifths and octaves.

14. Having given the rules to be observed in writing harmony, we will now proceed to write the tonic harmony with its attendants:

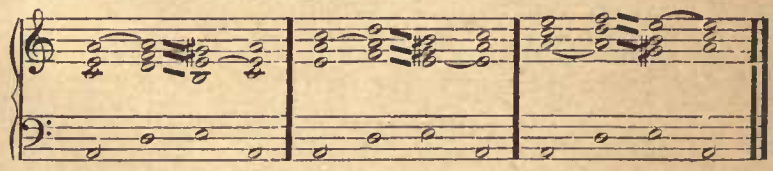


We have marked the tie-tones, also the downward motion from the 2d to the 3d chords, because the bass moves upward by a degree. This progression the student will remember has been pointed out as specially to be guarded against, for whenever it occurs there is danger of making parallel fifths and octaves.

15. The tonic and attendant harmonies in the minor scale are named like those in the major scale.



The tonic chord in the minor scale is minor, so is also the sub-dominant, but the dominant chord is always major.



Because we need a major dominant chord we were compelled to adopt the so called harmonic scale, the one given above. It will be observed that the Tonic chord with its attendants both in major and minor contains all the tones of the major and minor scale.

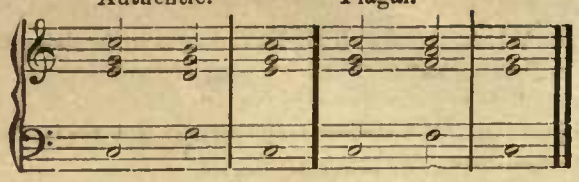
The student should in the above example again observe the tie-tones as well as the contrary motions between the 2d and 3d chord and the bass. The tonic chord with its attendant harmonies is absolutely necessary for any piece of music, for with less harmony than that, no music can exist.

Exercise 13. Write the tonic chord and its attendant harmonies on all the tones of the scale.

16. The tonic harmony with its attendants is also called a *close* or a *cadence*. If the tonic harmony at its close is preceded by the dominant chord, the cadence is called *authentic*, but if it is preceded by the sub-

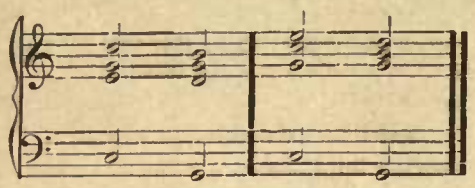
dominant chord, it is called *plagal.*

Authentic. Plagal.

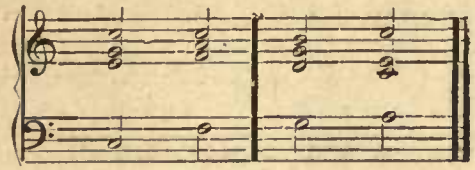


A cadence closing with the dominant chord is called a *half-cadence.*

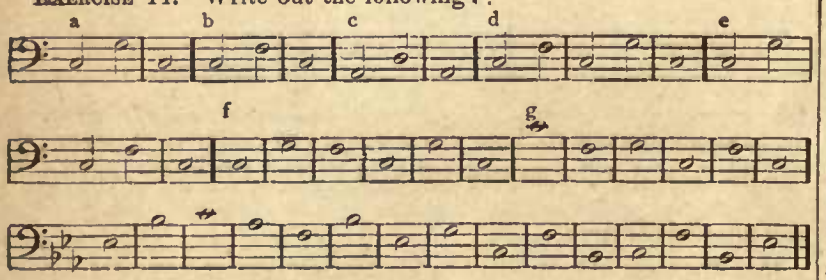
a b



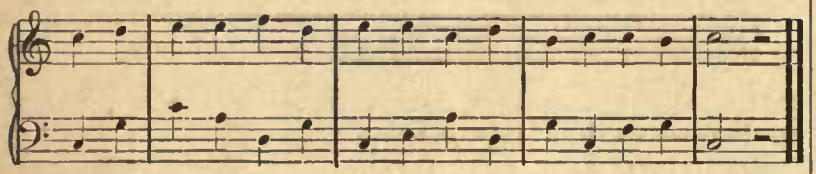
A cadence which does not close with either the tonic, or its attendant harmonies, is called an *interrupted cadence.*



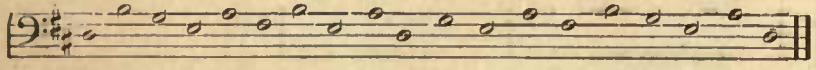
EXERCISE 14. Write out the following:



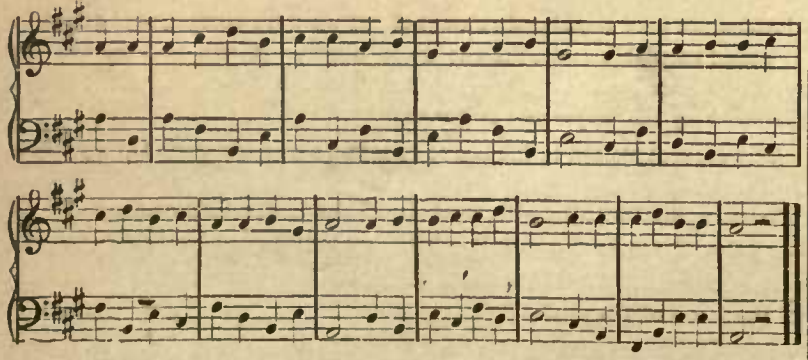
EXERCISE 15.



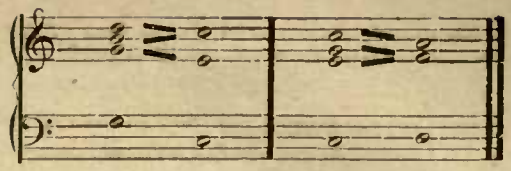
EXERCISE 16.



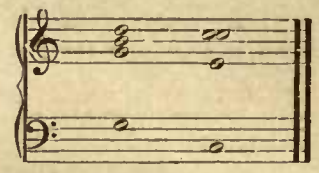
EXERCISE 17.



17. It may happen that a tone will have to be omitted in a triad, as for instance in the following:



The Soprano D moves into C, the Alto B, which is the third, also goes upward a half step into C, while G, the Tenor goes down into E. Thus the Soprano and the Alto both have C. While from the above writing it may appear as if there were but one C, the theorist knows at once that this one tone in reality belongs to two voices. Hence some theorists write it in this wise:

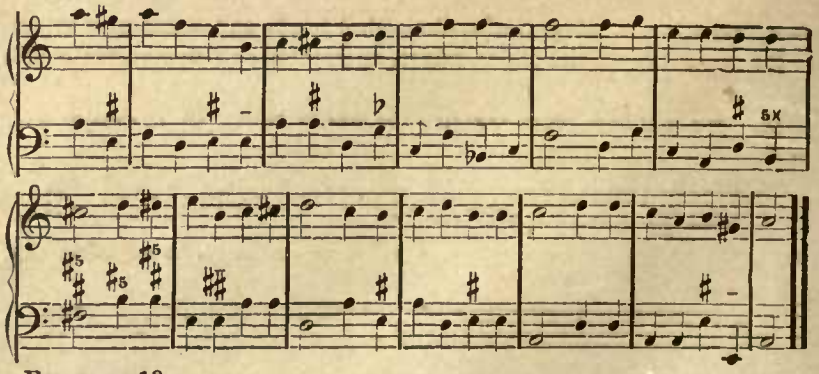


thereby indicating that two voices have the same tone.

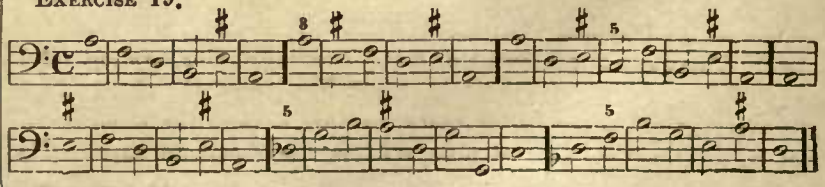
18. The various chords or harmonies are represented by figures or ciphers placed over or under the bass notes. Thus a bass note with a 5, 3, 8 or any possible combination of these figures, means the common chord. But as the common chord is very frequently used in music, a bass note *without* any ciphers means the common chord.

A sharp, a natural sign, or a flat, placed under or over a bass note, signifies that the third of the chord is to be sharped, flatted or restored to its natural condition If any other interval of the chord is to be changed, the sharp, flat or natural sign must be placed by the side of the cipher representing that tone. Thus if the fifth is to be sharped or flatted, the signatures will have to be placed by the side of the figure representing the fifth, as in the following manner, ♯5, ♭5. The same rule holds good for any other interval. Instead of putting a sharp by the side of ciphers a stroke is put through them, which also indicates that the tone represented is to be sharped, as for instance in the following manner 5, 4 or 7. A sharp, flat or natural sign placed under a figure, $\begin{smallmatrix}5\\\sharp\end{smallmatrix}$ $\begin{smallmatrix}7\\\flat\end{smallmatrix}$ effects the third of the chord, and not the figure above it. A dash or stroke after a figure $\begin{smallmatrix}8—\\5—\end{smallmatrix}$ means that the same figures are to be continued.

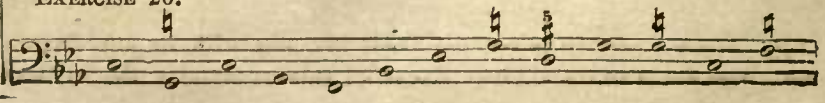
EXERCISE 18.

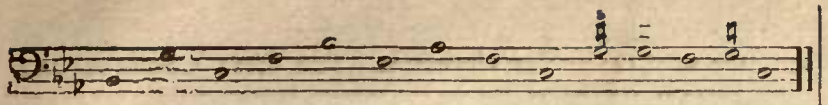


EXERCISE 19.

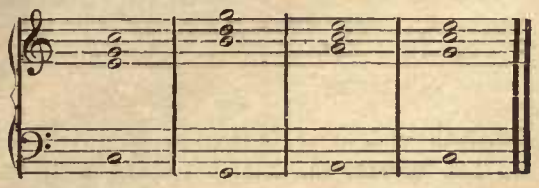


EXERCISE 20.

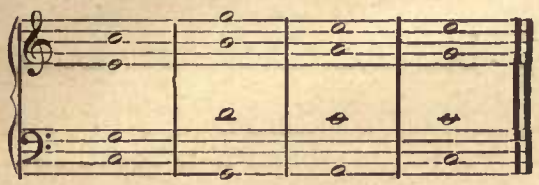




19. Chords can be written in the *close* and *wide position* or *harmony*. If the upper three voices lie so close together that not a tone bel nging to the chord can be placed between them, the chord is said to be written in the *close position* or harmony.



If the several voices of the chord are so written that between them there is room for other tones belonging to the chord, then the chord is written in the *wide* or *dispersed* position.

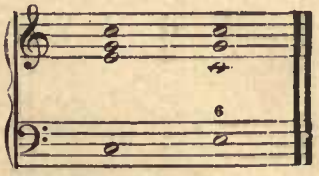


The wide or dispersed position is always used when writing for mixed voices. Is is, however, best for the student to write out these studies in the close position. We will, therefore, say nothing further on this subject.

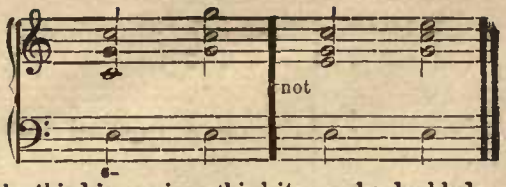
CHAPTER XI.

THE INVERSION OF THE COMMON CHORD.

1. When we placed the common chord in its three different positions, we did not change the bass. Let us now change the bass, by wutting it in the treble and placing first, the third and then the fifth in the bass. Such changes are called inversions. As the common chord consists of but three tones, only two inversions are possible. In the following example we have given the common chord and the first inverson.

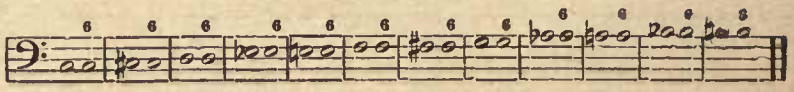


We have here placed the third, E, in the bass, and the bass, C, in the treble, whereby we have obtained a new chord, called the chord of the sixth, which is represented by the cipher 6 placed under or over the bass note. The full figuring of this chord is $\begin{smallmatrix}8\\3\\6\end{smallmatrix}$, but inasmuch as the upper figures represent the common chord, they are usually omitted, and a 6 alone is sufficient. It is called the chord of the sixth because from the bass tone to the fundamental tone (E to C) is a sixth. The chord of the sixth is a derived chord. It is derived from the common chord by putting the third in the bass. The base note with a 6 over or under it is, therefore, not a fundamental tone or a root. It is in reality the third of the chord to be written or played, consequently the fundamental tone or the root as it is often called, is found three tones lower. Inasmuch as we have transferred the third to the bass, it should be omitted in the treble.

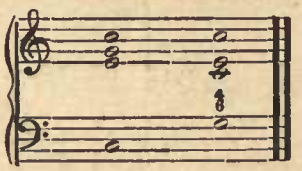


However, if the third is a minor third it may be doubled.

Exercise 21. Write the following chords.

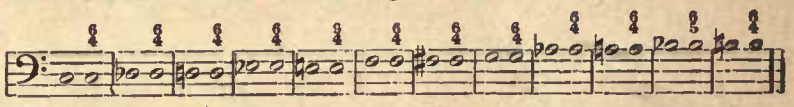


2. By putting the fifth into the bass we obtain another chord.

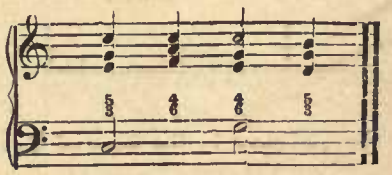


It is called the chord of the sixth and fourth, because from the bass tone to the fundamental tone is a fourth, and from the bass tone to the third of the chord is a sixth. The chord of the sixth and fourth is derived from the common chord by putting the fifth in the bass. A bass tone with a $\frac{6}{4}$ over or under it, signifies that the bass tone is *not* the root or the fundamental tone of that chord. As the fifth is in the bass, it follows that the fundamental tone or root lies a fifth below it.

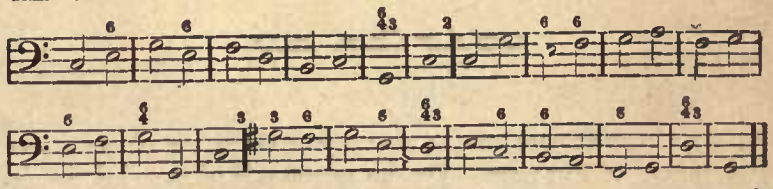
Exercise 22. Write the following chords.



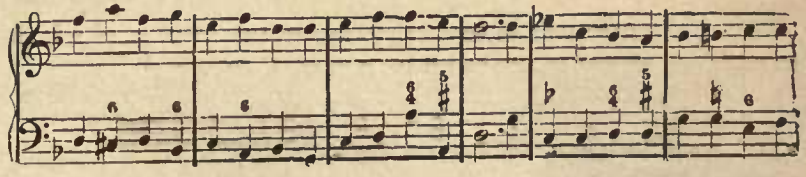
3. If several bass notes on the same degree of the staff follow each other, the signature on the first note is to be applied until the bass note changes. When several figures occur over or under one bass note, it implies that all these several chords are to be written to the same bass note. Thus if two figures occur over a whole note, the two chords are to be written as half notes, or if there are four figures over a whole note, the several chords must be written as quarter notes.

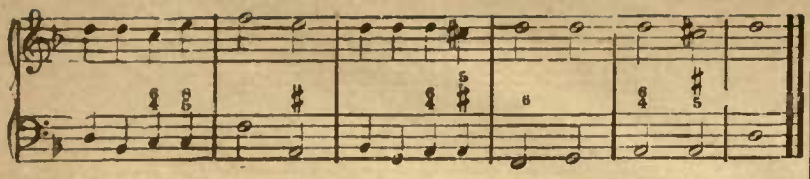


Exercise 23.

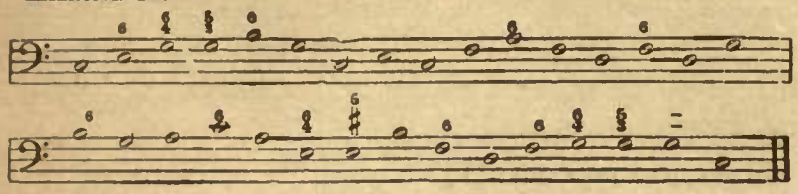


It is desirable that the student should write all these exercises after which they should be played.

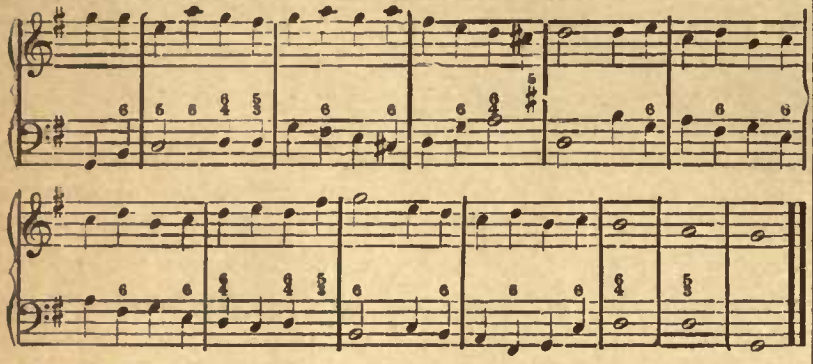




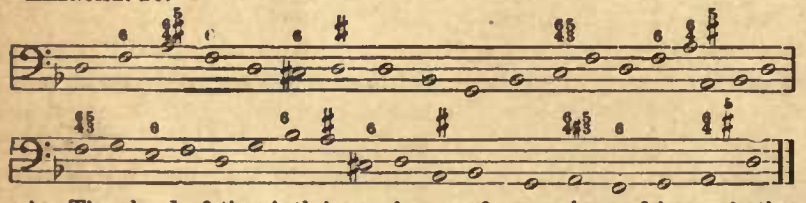
Exercise 24.



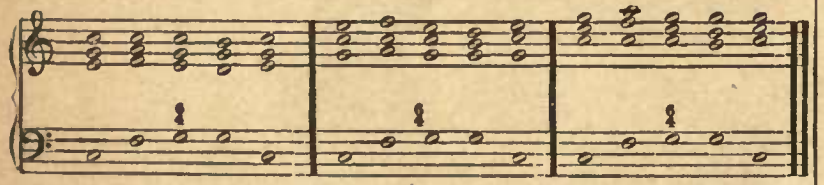
Exercise 25.



Exercise. 26.



4. The chord of the sixth is much more frequently used in music than the chord of the sixth and fourth. This latter chord however is frequently used in the cadence, indicating in a decided manner, a close.



Exercise 27. Write cadences in the keys of G, D, A, E, F, B♭, E♭, and A♭.

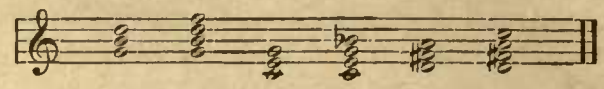
CHAPTER XII.

THE DOMINANT CHORD OF THE SEVENTH.

1. By adding another third to the common chord, we obtain a chord which consists of four tones. For this reason it is often called the *four fold chord.* The newly added tone being the seventh of the fundamental tone, the chord is also called the *chord of the seventh.* Any tone that does not occur in the common chord is called a discordant tone, and as the seventh is an interval which does not belong to the common chord, the chord of the seventh is also called the *discord of the seventh.*

There are various kinds of chords of the seventh. We will first consider that chord which occurs most frequently in music and which for this reason, is to us of the greatest importance. This chord is called the *Dominant chord of the seventh,* but for the sake of brevity we will simply call it the *Dominant chord.*

2. The dominant chord is only built on the fifth tone of the scale. Only one dominant chord can, therefore, be produced within the limits of one scale. It consists of the common chord with a minor third added.



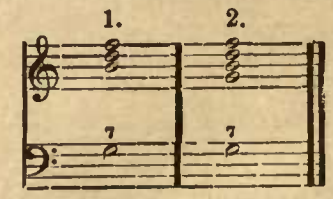
It requires *three* common chords, namely, the tonic chord and its attendant harmonies to distinguish a key, it requires, however, only one dominant chord to do this, for only one dominant chord can be built in a key. When we write or play a dominant chord, we are actually in the key five tones below its fundamental tone. When playing the chord G, B, D and F, we are in the key of C. The dominant chord is always major. There are, however, other than major chords of the seventh of which we shall presently speak.

Exercise 28. Write the dominant cnord of all the chromatic tones of the scale.

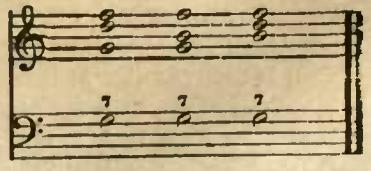
3. The dominant chord is a restless sort of a chord, while the common chord is calm. The first named chord never appears alone, it must be followed by other chords, and it is generally succeeded by the common chord. It is, therefore, said to rule the common chord, and hence the chord of the seventh built on the fifth tone of the scale is called the *dominant* or *ruling chord* of the seventh. It rules the minor as well as the major triads, for either of the two may follow it.

4. The signature of this chord is $\begin{smallmatrix}8\\7\\5\\3\end{smallmatrix}$, but as 8, 5 and 3 represent the triad or common chord they are omitted and the figure 7 under or over a bass note signifies the chord of the seventh. All that has been said about the use of sharps, flats or natural signs, when placed under figures, or by the side of them, holds good also with the chord of the seventh.

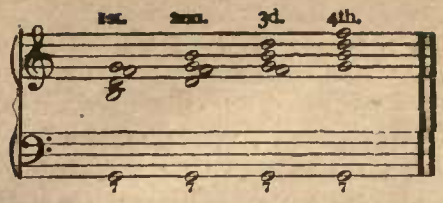
5. The chord of the dominant consists of four tones, none of them need, therefore, be doubled in order to write for four voices. (See 1.)



This is, however, not the only way, no not even the most common way of writing the chord. It is generally written with the octave of the fundamental tone in the treble as in 2. In that case, one tone of the chord must be omitted. We may omit the third, or fifth, but we must never omit the fundamental tone or the seventh, because the chord could then no more be recognized. The chord may, therefore, be written in either of these forms:



6. The chord of the seventh may be placed in four positions, respectively called the first, second, third and fourth positions.



The several positions are also called after the intervals which lie on top. Thus, the first position, the octave being the upper note is called the position of the octave, the second is called the position of the third, the third is called the position of the fifth and the fourth is called the position of the seventh.

7. The progression of the dominant chord into the triad is called its *resolution*. In the resolution observe the following rules:

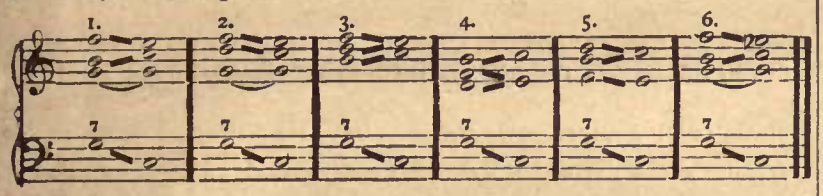
The seventh has a definite progression. It moves down a semitone or a whole tone. (See 1 and 6.)

The third of the dominant chord which is the leading tone of the scale, moves upward a semitone. In order to make this plainer we will state that the dominant chord of the seventh, in the key of C is G, B, D and F. B is, therefore, the *third* of the chord and is also the seventh, or the leading tone of the scale of C.

The fifth can go up or down.

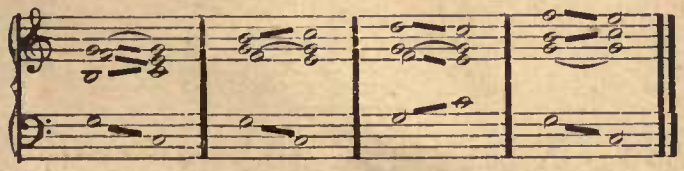
The fundamental tone should either move a fifth downward or a fourth upward.

Study the following resolutions of the chord of the seventh in its several forms of writing.



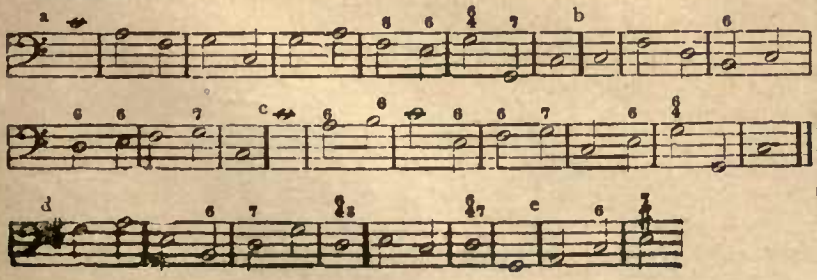
Observe that every voice has its independent motion. The sevenths move down, the thirds up. The octave is retained as a tie-tone in the first two resolutions. In the third, fourth and fifth examples, the octave of the fundamental tone was omitted. The consequence is that the following chord has but two tones. This is always the case when the octave of the fundamental tone is omitted in the dominant chord.

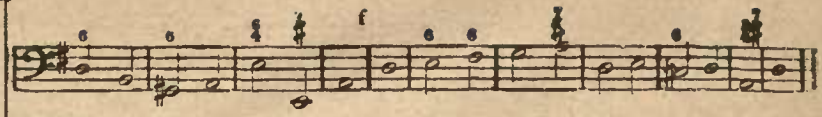
We will now write the resolutions of the dominant chord of the seventh in its different positions, where the same rules are observed.



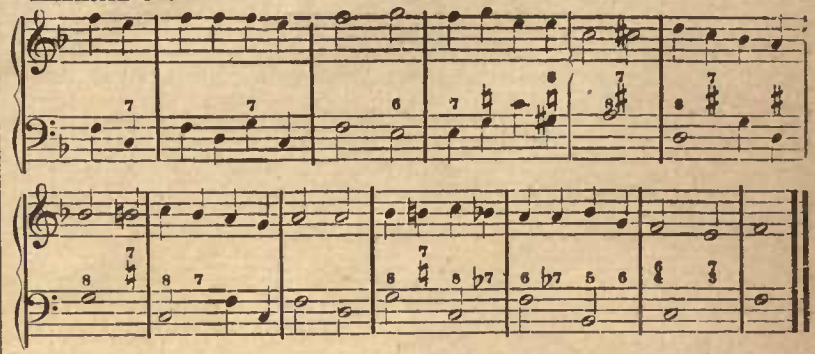
Exercise 29. Write the resolutions of the dominant chord in every tone of the scale and mark the motion of the voices. Write the resolutions of the chords in their four different positions,

Exercise. 30.

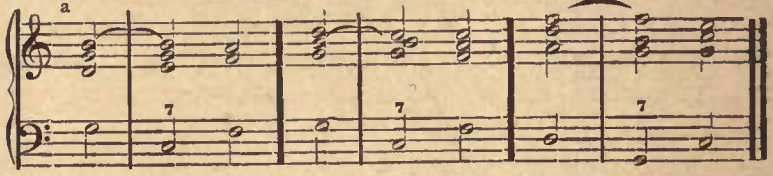




Exercise 31.



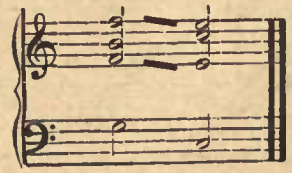
8. The seventh is a dissonance. Any tone which does not belong to the triad is called a dissonant tone. While the dissonance of the dominant seventh is not unpleasant to the ear, there are sevenths which are ununpleasant. It is, therefore, well to prepare them, that is to let the discordant note, if possible, appear in the preceding chord and in the same voice, and keep it as a tie-tone.



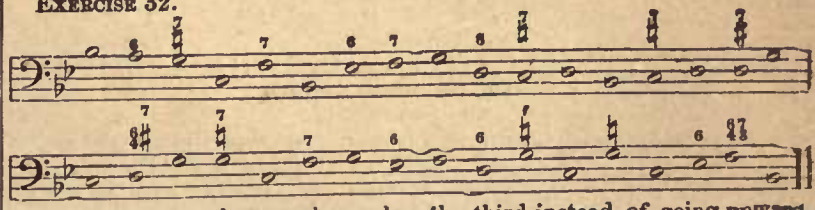
The notes marked with a tie are those which appear in the following chords as the dissonance or the seventh. The preparation takes place on the unaccented part of the preceding measure and must be of as long endurance as the seventh itself.

The dominant seventh does not need a preparation, because its entrance is not unpleasant to the ear.

9. It has been explained why the third in the common chord should not be doubled, The same rule is applicable to the seventh. It being a discordant note, and having a regular progression, it should not be doubled, else consecutive octaves will be produced.

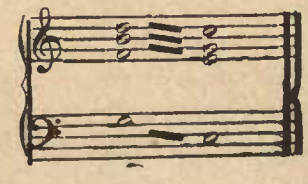


Exercise 32.

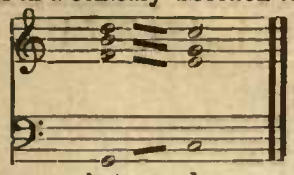


10. There may be occasions when the third instead of going upward may go downward. Such occasions are:

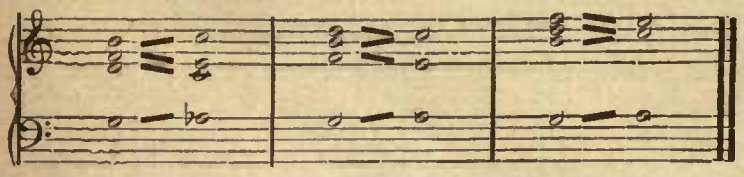
1. If the third lies in the middle voices.



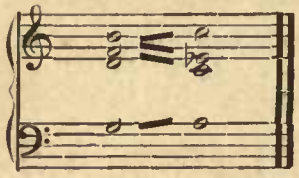
If the bass moves in a contrary direction to the treble.



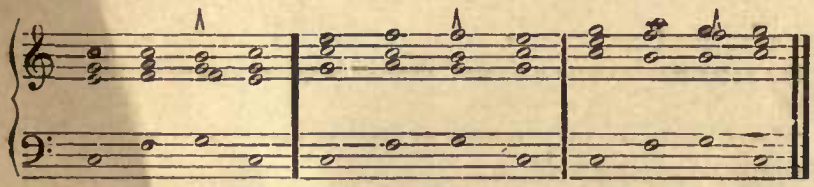
11. If the bass progresses but one degree upward, it is best not to double the fundamental tone.



In the above examples the dominant chord does not step into the tonic chord. Such a step is called an interrupted resolution. There are, however, many kinds of interrupted resolutions possible. See the following example in which the bass advances only a half step.

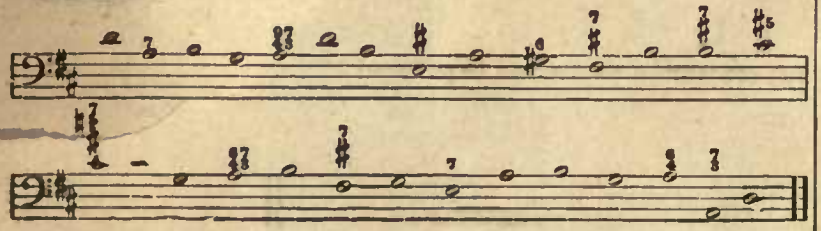


12. We will now use the dominant chord in connection with the cadence or the close, thereby making it much more forcible.



Exercise 33. Write cadences like the above on all the tones of the scale.

Exercise 34.

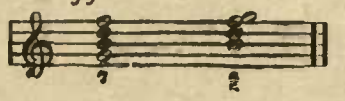


CHAPTER XIII.

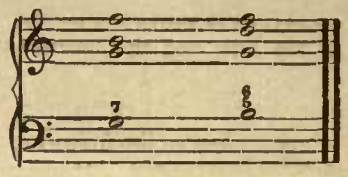
THE INVERSIONS OF THE DOMINANT CHORD OF THE SEVENTH.

1. In placing the dominant chord in the several positions (see Chapter XII, 6,) we did not change the bass tone. Changes took place *only* in the treble. We will now proceed to put other tones than the fundamental tone into the bass, thereby producing inversions in the same manner as we did with the common chord. We can only produce three inversions, there being but three tones in the treble which we may alternately put in the bass.

2. By placing the third of the dominant chord in the bass, we obtain the chord of the *sixth and fifth.*



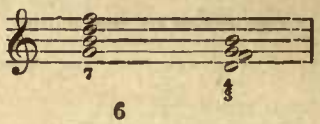
The full signature or figuring of this chord is $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$, but as 3 has reference to the triad, $\frac{6}{5}$ is deemed sufficient to mark this chord. The name is derived from the position of the intervals. From the bass B to G is a sixth, from B to F is a fifth, and from B to D is a third. The third being in the bass it is generaly omitted in the treble. Why the third should not be doubled has already been explained.



A bass note with $\frac{6}{5}$ above or below it indicates first, that it is not a fundamental tone; second, that it is the third of the chord to which it belongs, and third, that the fundamental tone is consequently found three tones below.

Exercise 35. Write chords of the sixth and fifth on every tone in the scale.

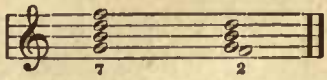
3. By placing the fifth of the dominant chord in the bass, we obtain the chord of the *fourth and third.*



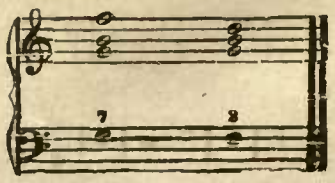
The full signature of this chord is $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$, but as the cipher 6 has been used in connection with so many chords, we omit it here and simply use $\frac{3}{4}$ as the signature. The name of this chord is also derived from the position of the intervals, for from the lowest D to B is a sixth, from D to G is a fourth, and from D to F is a third. A bass note with a $\frac{4}{3}$ above or below it, indicates first, that it is not a fundamental tone; second, that it is the fifth of the chord to be written, and third, that the fundamental tone is, therefore, to be found a fifth below.

Exercise 36. Write chords of $\frac{4}{3}$ on all tones in the scale.

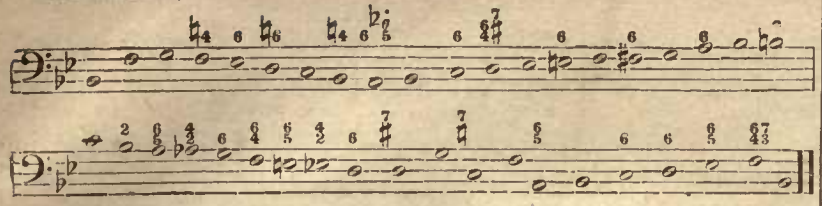
4. By placing the seventh of the dominant chord in the bass, we obtain the chord of the *second.*



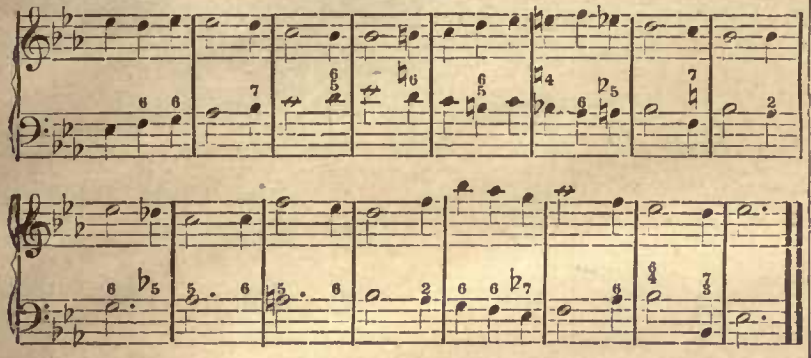
The full signature of this chord is $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, but as $\frac{6}{4}$ have been used, the cipher 2 has been accepted as sufficient. The name of this chord like those of the others, has been derived from the position of the intervals, for from the lowest tone, F to D is a sixth, from F to B is a fourth, and from F to G is a second. A bass-note with a 2 above or below it, therefore, indicates first, that it is not a fundamental tone; second, that it is the seventh of the chord to be written, and third, that the fundamental tone is, therefore, found seven tones below.



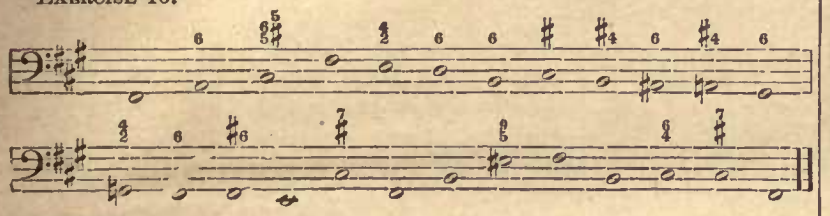
EXERCISE 44.



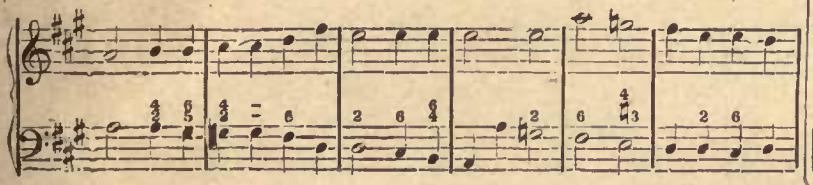
EXERCISE 45.

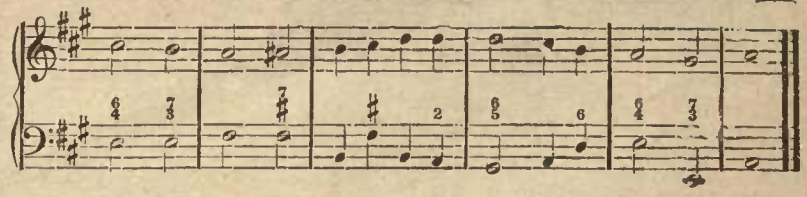


EXERCISE 46.

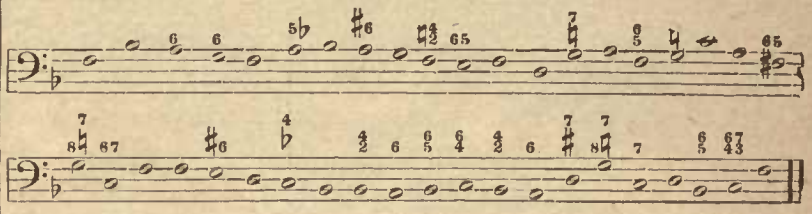


EXERCISE 47.

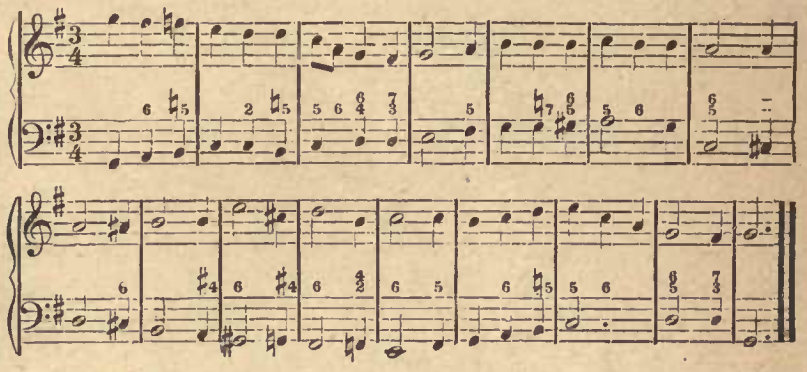




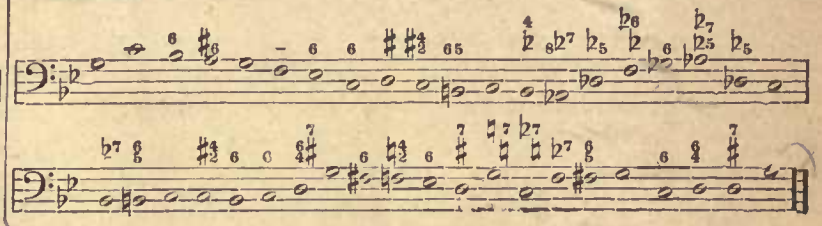
EXERCISE 48.



EXERCISE 49.



EXERCISE. 50.



DICTIONARY OF MUSICAL TERMS.

A. By for, in, at.

ACCELERANDO. Quicken the movement.

ACCIDENTALS. Sharps, flats or naturals introduced in the course of a piece.

ACCOMPANIMENT. The harmony; all the parts except the one carrying the melody.

ADAGIO. Quite slow.

AD LIBITUM, or *Ad lib.* At the taste or discretion of the performer.

AFFETTUOSO. Affectionately, tenderly.

AGITATO. Anxiously, in an agitated manner.

ALLEGRO. Quick.

ALLEGRETTO. Briskly, but not as quick as Allegro.

AL SEGNO. To the sign; meaning, repeat from the beginning to the sign 𝄋.

AMORE (Con). } Lovingly, tenderly.
AMOROSO. }

ANDANTE. In a moderate, even and graceful time.

ANDANTINO. Somewhat slower than Andante.

ANIMATO. } In a spirited manner.
ANIMOSO. }

A PIACERE. Same as Ad Libitum.

APPOGGIATURAS. Notes of embellishment written in small characters.

ARIA. An air or song.

ARPEGGIO. The notes of a chord when played [successively.

ASSAI. Very, extremely.

A TEMPO. In the regular time.

BARCAROLLE. A Venetian boat song; applied to a light graceful composition in 6-8 measure.

BEN. Well; as, Ben Marcato, well marked.

BRILLANTE. Showy and brilliantly.

BRIO (Con). } With brilliancy and spirit.
BRIOSO. }

CANTABILE. In a graceful, singing style.

CAPRICCIO. A fanciful and irregular composition.

CAVATINA. An air of one movement or part.

CHORD. Three or more tones struck simultaneously.

CHROMATIC. Formed of semi-tones.

CODA. A passage added to a composition to bring it to a complete close.

COLLA VOCE. With the voice.

CON. With; as, Con Espressione, with expression.

COPULA. } A mechanical stop in an organ, by
COUPLER. } which two rows of keys are connected.

CRESCENDO or *cresc.*, or <. Gradually increase the volume of tone.

DA CAPO or *D. C.* Repeat from beginning to the word *Fine.*

DAL SEGNO or *D. S.* From the sign; meaning, repeat from the sign 𝄋 to the word *Fine.*

DECISO. Firm, decidedly.

DECRESCENDO or *decresc.*, or >. Gradually diminish the volume of tone.

DELICATO. Delicately.

DIATONIC. Naturally; using the tones of the major or minor scales without chromatic alteration.

DIMINUENDO or *dim.*, or >. Gradually diminish the volume of tone.

DOLCE. Sweetly, softly.

DOLCISSIMO. As sweetly as possible.

DOLORE. } Mournfully.
DOLOROSO. }

DUET. A composition for two voices, or in two [parts.

E. And.

ELEGANTE. Gracefully, elegantly.

ESPRESSIVO. } With expression.
CON ESPRESSIONE. }

EXTEMPORE. Offhand; without previous preparation.

FANTASIA. } An irregular kind of composi-
FANTAISIE. } tion, in which the rules of form are to a certain extent disregarded.

FINALE. The last movement or part of an extended composition.

FINE. The end.

FORTE or *f.* Loud.

FORTISSIMO or *ff.* Very loud.

FORZANDO or *fz* or >. With sudden emphasis or force.

FUOCO. With fire.

FURIOSO. Furiously.

GAVOTTE. A dance, usually in common time, combining vivacity with dignity.

GIUSTO. In exact time.

GRAVE. Extremely slow; solemn.

GRAZIOSO. In a graceful, elegant style.

I, IL. The.

IDYLLE. A name frequently given to graceful compositions in the romantic style.

IMPROMPTU. An extemporaneous production.

INTERLUDE. A short strain, usually of 4 or 8 measures, occurring between the verses of a hymn or psalm.

INTERVAL. The difference in pitch between two tones.

LARGO. Very slow and solemn.

LARGHETTO. Slow and solemn, but less so than Largo.

LE, LES. The.

LEGATO. Smooth and connected.

LEGGIERO. Lightly.

LENTANDO. Gradually retard or slacken the [time.

LENTO. In slow time.

L. H. Left hand.

L'ISTESSO TEMPO. In the same time as before.

LOCO. Play the notes where written. This mark occurs after an *8va*.....

LUGUBRE. Mournfully, sadly.

M. See Mezzo.

MA. But.

MAESTOSO. Majestic and dignified.

MAIN. Hand; as, M. D., Right hand; M. G., Left hand.

MANUAL. A keyboard for the hands.

MARCATO. Marked and emphatic.

MARCHE. } A march.
MARCIA. }

MARCHE FUNEBRE. A funeral march.

M. D. Right hand.

MENO Less.

MENUET. } A graceful movement in 3-4 meas-
MINUET. } ure.

MEZZO or *m.* Medium or moderate; as, *mf*, rather loud; *mp*, rather soft.

MISTERIOSO. Mysteriously.

M. G. Left hand.

MODERATO. Neither slow nor quick; in moderate time.

MOLTO. Very, extremely.

MORENDO. Dying away.

MOSSO. Rapid.

MOTO or Con moto. With agitation and earnestness.

NOCTURNE. } Night song. A pensive and
NOTTURNO. } sentimental melody.

NON TROPPO. Not too much.

PASTORALE. A soft and rural movement in 6-8 measure.

PATETICO. Pathetically.

PEDALS. } A keyboard for the
PEDAL KEYBOARD. } feet.

PERDENDO, PERDENDOSI. Dying away.

PESANTE. With heavy accent or emphasis.

PIANO or *p.* Soft.

PIANISSIMO or *pp.* Very soft.

PIU. More; an adverb of augmentation, as. Piu mosso, quicker; Piu piano, softer.

POCO. A little, somewhat.

POCO A POCO. By degrees, little by little.

POMPOSO. Dignified, grand.

PRELUDE. A short introductory performance.

PRESTO. Very quick.

PRESTISSIMO. As fast as possible.

PRIMO. A first or principal part; the part performed by the right hand player in a four-hand duet.

QUARTET. A composition for four voices, or in four parts.

QUASI. As if, in the manner or style of.

QUINTET. A composition for five voices, or in five parts.

RALLENTANDO or *rall.* Gradually retard the time and diminish the volume of tone.

RELIGIOSO. In a solemn style.

REVERIE. A vague and dreamy composition.

R. H. Right hand.

RITARDANDO or *ritard*, or *rit.* Gradually slower.

ROMANCE. } A short, simple melody of tender
ROMANZA. } character.

SCHERZO. A movement or composition of a light and playful character, usually in rapid 3-4 time.

SECONDO. The second or lower part in a four-hand duet.

SEMPLICE. In a simple, unaffected style.

SEMPRE. In the same style throughout; always.

SENZA. Without.

SFORZANDO or *sfz.* With sudden emphasis.

SLENTANDO. Gradually retard the time.

SOSTENUTO. Sustained, smooth and connected.

SPIRITO or Con spirito. With spirit.

STACCATO. Short and detached.

STRINGENDO. Gradually quicken the time.

SUSPENSION. Sustaining or prolonging a note of one chord into a following chord.

SWELL or <>. Increase the volume of tone and then diminish it.

TEMPO. Time.

TEMPO PRIMO. In the first or original time.

TENUTO. Held; sustained; given full value.

THEME. A subject, or melody.

TRANQUILLO. In a tranquil manner.

TRES CORDE. Three strings; meaning, remove the foot from the soft pedal. See Una Corda.

TRIO. A composition for three voices or parts.

TUTTI. All the voices or instruments together.

TWO-STEP. A lively dance or march, usually in 6-8 time.

UNA CORDA. One string; meaning, use the soft pedal.

VALSE. A waltz.

VIGOROSO. Boldly, vigorously.

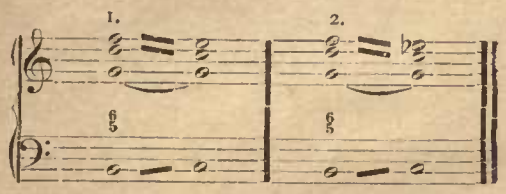
VIVACE. With extreme briskness and anima- [tion.

VIVO. Animated, lively.

If the seventh is placed in the bass it is omitted in the treble, because by doubling the seventh, it having a definite progression, we produce parallel octaves.

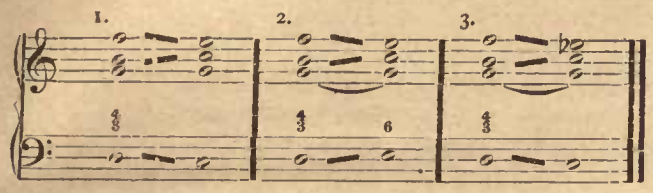
Exercise 37. Write chords of the second on all tones in the scales.

5. All the rules which have so far been given in reference to the progressions of the chord of the dominant, also applies to its various forms of inversions, namely, the third will ascend a half step and the seventh will descend a half or a whole step, (See 1 and 2). The chord of the sixth and fifth progresses in the following manner



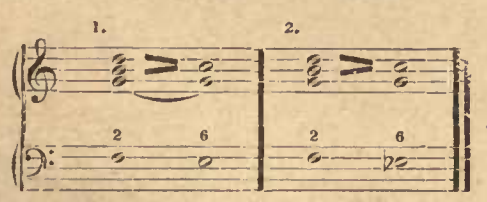
The seventh, F in No. 1, descends a semitone into E. The fifth, D descends into C, the fundamental tone G, is held as a tie-tone, while the third B, in the bass, ascends a half step into C, it being the leading tone.

The chord of $\frac{4}{3}$ progresses as follows:



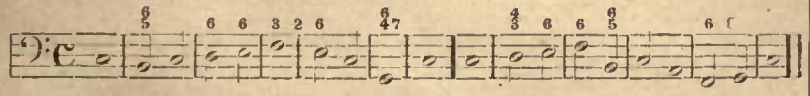
The seventh of No. 1, descends a half step into E. The third B, being the leading tone, ascends a half step into C. The fundamental tone G is held as a tie-tone, while the bass D either descends into C, or ascends into E. It being the fifth, it can move in either direction.

The chord of the second progresses in this manner:



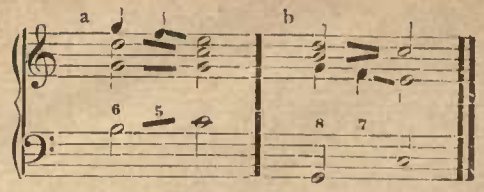
The fifth, D of No. 1, descends into C. It should not ascend into E, because the seventh, F, which lies in the bass must move to E. By letting the D ascend, we produce double thirds, which leads to parallel octaves. The third, B, ascends into C, the fundamental tone G is held as a tie-tone, while the seventh in the bass descends a semitone or a whole tone. As the progression of the seventh is a semitone downward, the progression of the chord of the second is into the chord of the sixth.

Exercise. 38.



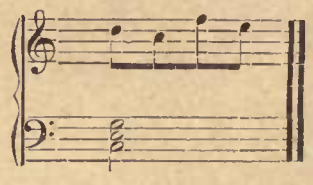
6. In the above exercise the figure 7 follows the figure 8. This signifies that first the common chord should be taken, and that the octave of the chord should be followed by the seventh.

When two chords follow each other, (see example below,) one of the tones may pass through the seventh, In *a*, the octave G passes through the seventh F, into the third, E, while in *b* the same takes place, with this difference, that the passing note lies in the inner voices.



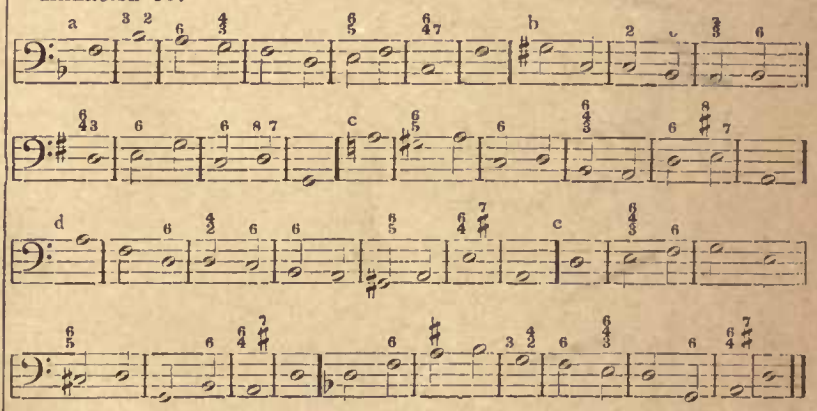
In *a*, the first chord is that of a sixth, the cipher 6 is followed by a 5. Counting from the bass tone, it will be found that G is the sixth from B, while F is the fifth. The signature 6-5 means, therefore, that the sixth of the bass tone should be followed by the fifth, or G should be followed by F. In *b*, we have two common chords. The signature is 8-7, meaning that the octave of the bass tone is to be followed by the seventh, or G is to be followed by F. Notes like F in this example are called *passing notes* or *passing tones*, because one of the voices passes through them into another tone.

Passing notes are discordant notes, they are foreign to the harmony of the common chord. If the discordant note appears after the entrance of the chord and leads into another, it is called a *passing* note. (See the above example). If the discordant note appears with the harmony, it is called a *changing note.*

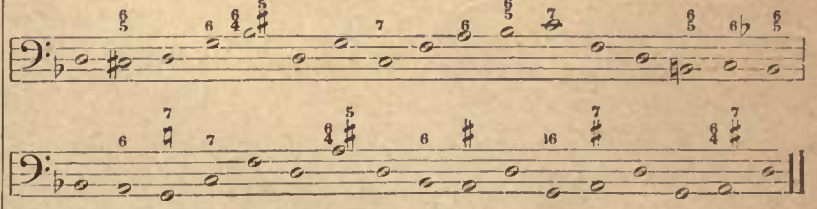


Both passing and changing notes may occur in any voice.

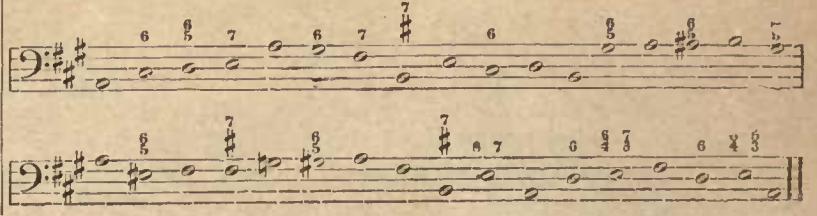
Exercise 39.



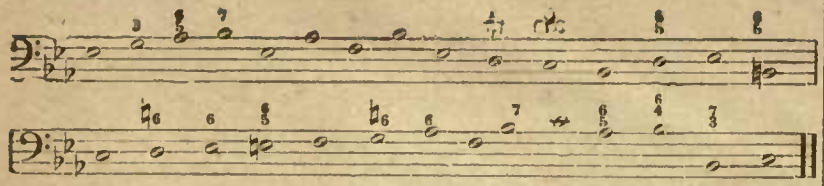
Exercise 40.



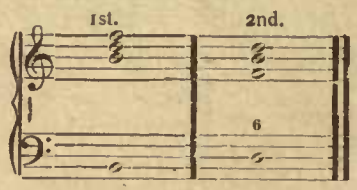
Exercise 41.



Exercise 44.

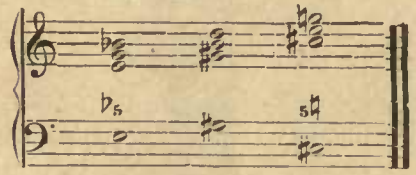


7. A diminished chord cannot be a fundamental chord. In the following example we have in first, a diminished chord, and in second a chord of the sixth on D, which would indicate that this chord of the sixth is derived from the diminished chord.



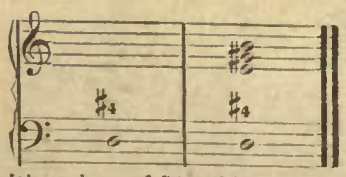
A chord of the sixth, which is apparently derived from a diminished chord like the above, should not be regarded as a chord of the sixth, because we cannot derive chords from diminished or imperfect triads. The chord must, therefore, be treated as if the root or fundamental tone were found five tones below. The root of the above chord is example second, therefore, is G, and the bass tone D is the fifth. The chord, therefore, is really treated as if the signature were $\frac{4}{3}$. Of course the student will observe that the fundamental tone or root is omitted in the treble. The chord of the sixth (see example 2) is therefore, treated as if it were derived from the dominant chord of G.

8. When a bass tone has the signature of ♭5 or ♮5, implying an imperfect fifth, as in the following examples:



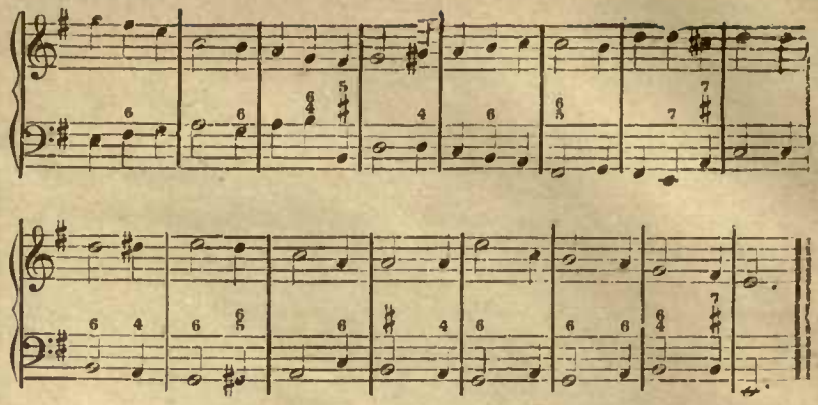
The bass tone cannot be regarded as the fundamental tone or root, which is found a third below the bass. The chords are, therefore, treated as if they were marked with $\frac{6}{5}$. The signature of ♭5, or ♮5 is, therefore, an equivalent of $\frac{6}{5}$. The root of the first chord E, G and B♭ is C, and the fundamental chord is really C, E, G and B♭. The third E being in the bass, the chord must be regarded as the chord of $\frac{6}{5}$, with the fundamental tone omitted.

9. It has been said that the full figuring of the chord of the second is $\frac{6}{4}$, but that the cipher 2 is sufficient. When the fourth of the bass tone however is raised a semitone, a 4♯ or 4♮ is sufficient. The following will exp' in this:

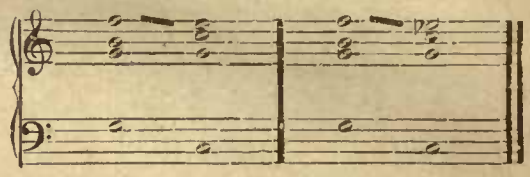


Here is a bass tone with a sharped ♯4, which might also have been written in this wise 4. The fourth of this bass tone is G, which is to be sharped. We have, therefore, really the chord of 2 on D, which is derived from the dominant chord of E, although ♯4 or 4 is the signature.

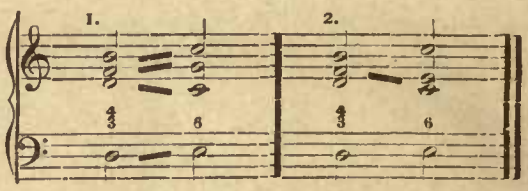
Exercise 45.



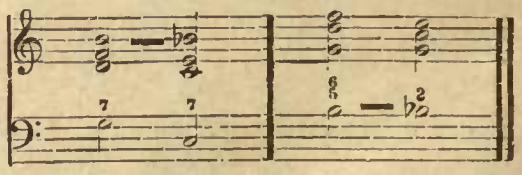
10. The rule has been laid down that the seventh of the dominant chord should descend a semitone, if it is resolved into a major chord, or whole tone if it is resolved into a minor chord.



When the chord of $\frac{4}{3}$, however, passes into the chord of the sixth, the seventh should ascend, because by descending, which as has been repeatedly shown would lead into parallel octaves. Compare example 1 and 2.

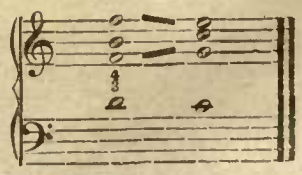


11. It has also been given as a rule that the third should ascend a semitone. When two chords of the dominant follow each other, the third may descend.



The same rule holds good when the third lies in the bass. (See example 2.) In either of these cases the natural progression of the dominant chord is only interrupted or delayed, and the third eventually ascends.

12. In a former lesson the rule has been laid down that the seventh should *not* be doubled, because it has a definite progression, and, therefore, would produce parallel octaves. The seventh may, however be doubled in the chord of $\frac{4}{3}$ rather than take the octave of the fundamental tone or root.



In such a case the *lower* seventh must ascend so as to avoid parallel octaves.

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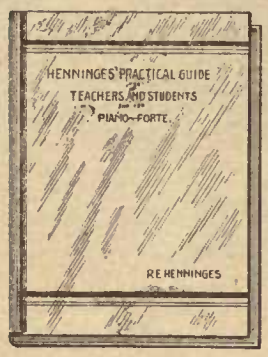

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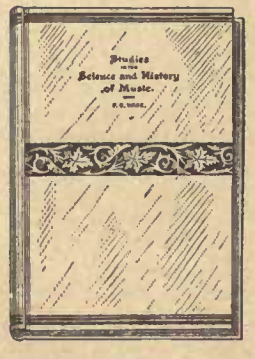

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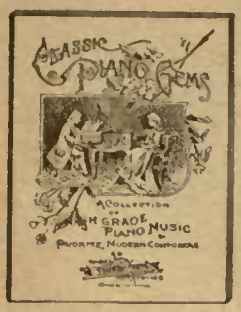

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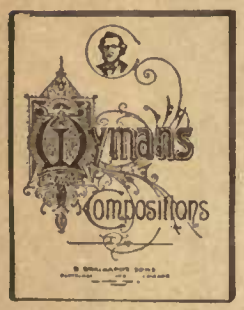

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